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"PRIVATE LIVES."

OPENING OF THE PHŒNIX THEATRE.

An intimate comedy in three acts, presented by Charles B. Cochran at the Phœnix Theatre on Wednesday, September 24.

Sybil Chase ..... Adrianne Allen
Elyot Chase ..... Noel Coward
Victor Prynne ..... Laurence Olivier
Amanda Prynne ... Gertrude Lawrence
Louise (a Maid) ..... Everley Gregg

Several times during the intervals I heard the remark: "Just imagine what this play would be like if it were badly acted." It is not the kind of thing one hears at a play by Shakespeare, Shaw or Sheridan, and is in itself a criticism of "Private Lives." As it was published last week, in book form by Messrs. Heinemann (5s. net), there was a possibility of reading the comedy before the opening performance at the Phœnix. How little there really is in the play! The dialogue consists mainly of passages of a few words each, there were few very witty lines, and the writing is an excellent example of the clipped, naturalistic talk that passes for conversation in these days. Yet almost miraculously it was a very entertaining evening.

Mr. Noel Coward has an uncanny sense of the theatre, and as he has produced "Private Lives" himself he has brought out every shade of meaning in each syllable. There is a remark about a hairbrush—"the nastiest" that the hero had ever seen. Nobody could claim that the phrase is witty, yet in its context and because of the way it was said, the line received the biggest laugh of the evening. It would be ridiculous to enquire whether people really act as they do in "Private Lives," where the four characters live in a nonsensical world and are at their most amusing when they are most inconsequent. There are one or two serious moments in the play, and these are also the dull ones. I was happiest in the company of Elyot and Amanda, when they prattled stupidities about the grand-duchess under the sofa and the time of the year to go to Tunis, and only found them boring when they embarked on the speculations on life and death.

Here is the situation. Amanda and Victor had been married that morning and arrive for their honeymoon at a French seaside hotel. In the adjoining rooms are another honeymoon couple, Sybil and Elyot. Five years before Amanda and Elyot were divorced because they loved each other so violently that they were repeatedly quarrelling. Amanda used to break gramophone records on Elyot's head out of pure excess of affection, so Elyot gave her grounds for divorce by spending a week-end at Brighton with a lady called Vera Williams, the possessor, by the way, of the nasty hairbrush. Chance brings them together again on the balcony. They attempt to fly from each other, but in neither case will the new husband and wife leave. Consequently Sybil quarrels with Elyot and Amanda with Victor, and the divorced couple find refuge in each other's arms.

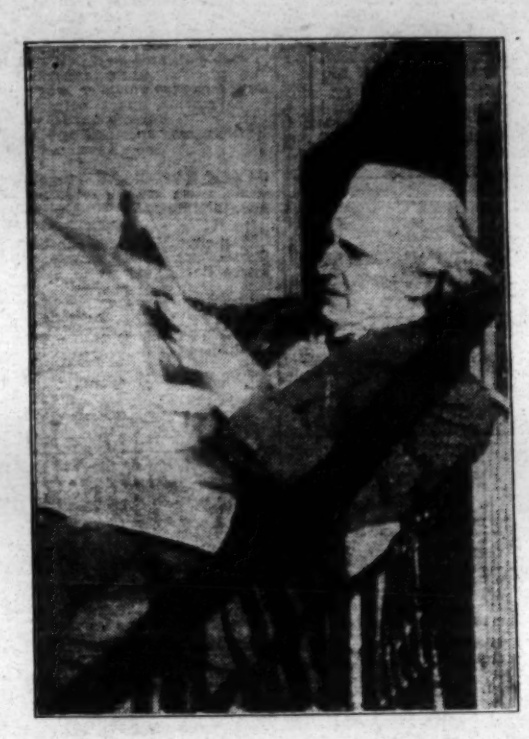
The second act is a duologue between Mr. Coward as Elyot and Miss Gertrude Lawrence as Amanda. For a few days the divorced couple have been living in ecstatic bliss in a flat in Paris, keeping to the pact that whenever there was any suggestion of a row the formula "Solomon Isaacs" shall remind them that they love each other. This has had to be repeated so often during the second (and unlawful) honeymoon that it has been convenient to find an abbreviation. "Sollocks." But even this magical salve fails to be efficacious, and at the end of the act there is a violent scene; gramophone records are smashed on Elyot's head and Amanda's face is soundly smacked before they really get going and break up the furniture. Finally, the united love-birds are discovered by Sybil and Victor fighting like cats on the floor. The last act does not attempt to solve the "private lives" of these queer young people, but it provides a very amusing breakfast party, which ends this time with a fight between Sybil and Victor. In the midst of the scrap the other two slink off with their bags, and the curtain descends.

I quite agree that, badly acted, "Private Lives" would have been unendurable, but in the hands of Mr. Coward and Miss Lawrence the play is almost high comedy. There was an air of delicious artificiality in their scenes which was thoroughly in the key of the dialogue. Mr. Coward can give point to a cynicism or a flippancy as well as any young actor on the stage, and he has in Miss Lawrence a perfect foil. She made the silences as witty as the spoken phrase and her movements were as sparkling as her speech. Miss Lawrence's performance establishes her as one of the most brilliant comediennes on the English stage. Mr. Laurence Olivier and Miss Adrianne Allen had necessarily dull parts as the other couple, and the best one can say about their acting is that they gave very satisfactory support. A small part was well played by Miss Everley Gregg.

G.W.B.

Hull Playgoers' Society.

Hull Playgoers' Society will start the winter with a subscribing membership of more than four hundred. "R.U.R.," by Karel Capek, is to be the Society's first stage production this year, and will be given during the week commencing October 27th, with Mrs. James Downs as producer. The second show will be Mr. E. Haworth Earle's production of "The Winter's Tale" on December 1st.



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Doctor Ford-Waterlow ... Wilfrid Caithness
Captain Surtees Cook ... Harry Wilcoxon
Producer ... H. K. Ayliff

Some slight changes in the interpretation of the character of Edward Moulton-Barrett have taken place since the play was first noticed in these columns after the production at Malvern on August 20. The scene between the father and daughter in the last act has been considerably changed. Although there is now less motive for Elizabeth's departure from Wimpole-street an hour before she was due to leave, the alteration improves the play. There would seem to be no foundation in fact for making Edward Moulton-Barrett an incestuous monster, and as he is now presented by Mr. Cedric Hardwicke—whose performance has grown in strength, depth and dignity and is one of the finest pieces of acting to be seen in London—the portrait of this strangely repressed, tyrannical father is sufficient basis for his attitude towards his children.

The second view of "The Barretts of Wimpole Street" confirms my earlier impression that the play is one of the most noteworthy that the London stage has seen for a long time. The romance of the Brownings is brought out in clear and beautiful relief against the hard Victorian background of Wimpole Street. Miss Gwen Ffrangcon-Davies' performance as Elizabeth is so lovely that it is difficult to restrain tears, and Mr. Scott Sunderland has just the right impetuosity and fervour for the youthful Browning. There are also Miss Marjorie Mars' highly spirited Henrietta, Miss Susan Richmond's delicately handled Arabel and Miss Eileen Beldon's charmingly affectionate Wilson to admire. The whole production has been greatly improved. The brothers are not so farcically handled and there were no laughs in the wrong place when the play was presented at the Queen's Theatre on Tuesday of last week. Tribute can be paid to Mr. H. K. Ayliff, the producer, and to every member of the cast for their share in a really satisfactory production. There was great enthusiasm at the end of the evening. It was explained that the author was not present, but Miss Ffrangcon-Davies and Mr. Hardwicke were called upon to make short speeches.

G.W.B.

"MARRIAGE A LA MODE."

The cast of Sir Nigel Playfair's production of Dryden's "Marriage à la Mode," due on Thursday, October 9, at the Lyric Theatre, Hammersmith, will be:

Polydammas ..... Herbert Waring
Leonidas ..... Glen Byam Shaw
Argaleon ..... Richard Caldicot
Hermonoges ..... Scott Russell
Rhodophil ..... Anthony Ireland
Palamede ..... George Hayes
Strato ..... Arnold Pilbeam
Palmyra ..... Angela Baddeley
Amalthea ..... Iris Baker
Doralice ..... Adele Dixon
Melantha ..... Katharine Boutall
Belisa ..... Vera Robson
Artemis ..... Mary Mayfrew

Sir Nigel has succeeded in finding in Miss Boutall a direct lineal descendant of one of the original cast. Music, part of which has been copied from original scores in the British Museum, will be directed by Mr. Alfred Reynolds. The costumes have been designed by Mr. J. Gower Parkes. Special dance interludes will be provided by Mr. Frederick Ashton, who appeared in Mme. Karsavina's recent season, and Miss Alicia Markova, of the Russian Ballet.

"Marriage à la Mode" was Dryden's attempt to write a 17th century "bedroom comedy." In the prologue the author refers to the success of more licentious dramatists. In the work of adaptation Sir Nigel, who has been assisted by Mr. Clifford Bax, has endeavoured to preserve the flavour of the original, while deferring in a few passages to modern conventions.

R.A.D.A. Players.

The first production of the season by the R.A.D.A. Players will be on Sunday next, when they will present "Three's Company," a new comedy in three acts by Gilbert Davis. The play deals with the activities of an attractive young widow, who receives three proposals of marriage in one day and decides to accept them all; explaining to her suitors that, as her first marriage was not a happy one, she must have an "on approval" trial before her second venture. The part of the widow will be played by Hilda Esty Marsh. Others in the company are Stella Freeman, Agnes Lauchlan, Carol Rees, Alexander Scott-Gatty, Cedric Bowden, Algernon Mills and Deering Wells. Producer, Norman Page.

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WANTED, first-class 'Cellist for cinema, 4½ hrs. daily (no Sundays). Lady or gent. Perm. engt. Full partics. with refs., age, photo, and lowest terms, to M. Malvern, Mus. Dir., "Empire," Exeter.

BOURNEMOUTH MUNICIPAL ORCHESTRA.

WANTED IMMEDIATELY,
2ND OBOE AND COR. ANGLAIS.
APPLY: SIR DAN GODFREY,
THE PAVILION, BOURNEMOUTH.

WANTED, Lady Alto Sax, for dance work this winter. Write E.L., 30, Hillside-gdns., Edgware, Middlesex.

WANTED, Alto, doubling Baritone and Violin. First-class modern style or useless. London engt. at once. Lowest terms, etc., Box 804, "The Era."

WANTED, E flat Sax dblg., Pianist, and Drummer, semi-pros., share expenses and willing to rehearse. Write only: J. Hurst, 1, Holmbury-view, Upper Clapton, E.5.

WANTED for good West London Semi-pro. Band, Alto Sax, doubling Clarinet; Tenor Sax, doubling Violin; weekly rehearsals. Box 798, "The Era."

WANTED, Alto and Tenor Saxes, doubling Violins, Clar., etc., to start in West End at once. First-class men only. Preference given to men who can sing and who have been working together. Stamp for reply. Box 801, "The Era."

WANTED, to register for Atlantic Liners, first-class Trumpet players; must be thoroughly experienced. Flat Pitch A439 used. Audition essential. Appiy by letter to
Messrs. C. W. & F. N. Black,
Music Directors,
37, School-lane, Liverpool.

WANTED, 1st Trumpet for TEDDY MORRIS AND HIS BAND. Must be thoroughly experienced in stage work. Apply Lily Hartley, 75, Claverdale-road, Elm Park, Brixton Hill, S.W.

WANTED, Piano Teacher. Private teaching connection for sale in one of the largest Scottish cities; only suitable for well-educated musician, with musical degrees. Price with goodwill, grand piano, furnishings, etc., £200. A minimum number of pupils would be guaranteed. Box 785, "The Era."

WANTED, young Lady Pianiste Vocalist; live in, good home. Write, terms, etc., Tabor, Old Hall Hotel, Gt. Houghton, Nr. Barnsley.

WANTED for big musical act, Lady Solo Pianiste-Accompaniste, male 'Cello, doubling Sax; both able to take speaking parts and have stage experience; memorising essential; audition Saturday, Oct. 4th, at 2 o'clock, Bath House Hotel, Dean-street, Soho.

WANTED at once, decent Orch. Pianist for Army line band in India. £20 cash bounty given suitable fit unmarried man not over 26. Good engagement fees as well as usual Army allowances. Must enlist 7 years minimum. Box 796, "The Era."

WANTED, Pianiste to practise with Violinist Sunday evenings for mutual pleasure. S.W. district. Box 784, "The Era."

WANTED, Piano, Sax, Trumpet and Drums for gigs, immediate; must rehearse. E.M., 40, Lambeth-rd., S.E.1. Hop 5173.

WANTED, semi-pro. Pianist & Banjo who require practice odd nights; exs. paid. Perry's Agency, 48, Carnaby-st., Regent-st.

WANTED, Accompanist, join Violinist pitching and concerts. Harp, guitar, banjo, portable or uke. Box 795, "The Era."

WANTED, Piano-Accordionist, young, to join Violinist, late variety artist, on busking tour; others. Write Box 800, "The Era."

WANTED, Guitar and Mandoline players for band. Box 794, "The Era."

WANTED, to join band, dance and straight, Banjo and Trumpet; must rehearse. L. Taylor, 109, Bedford-street, London, E.1.

WANTED, first-class Drummer for 2 weeks only, commencing Monday next, Oct. 6th. One capable of putting over tip-top interludes. Showman. Write stating capabilities, lowest, pars., photo. M.D., 2, Knole-rd., Sevenoaks, Kent.

WANTED, a three or four-handed Dance Band. State terms and instruments to Thornton, Unity Club, Stockwell, S.W.9.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED KNOWN, VACANCIES FOR BANDSMEN, CAVALRY REGIMENT. HOME SERVICE. SPORT. GOOD TOURS, EXCELLENT PROSPECTS. ALL INSTRUMENTS CONSIDERED. APPLY BANDMASTER JONES,, QUEEN'S OWN HUSSARS, KNELLER HALL.

WANTED, Bandsmen, all instruments considered. Write to Mr. P. Ryan, A.R.C.M., Bandmaster, South Lancashire Regiment, Catterick, Yorks.

WANTED, good amateurs, semi-pro., to form Military Band for weekly practice. Box 791, "The Era."

WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

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Woodfield-road, Paddington, W.9.
(2 mins. from Westbourne Park Station.)
('Buses 31, 28, 46, 36, and 18.)
'Phone: Abercorn 2317.
Office hours: 10—4 p.m. daily.
Saturdays 10—1.
Licensed annually by L.C.C.

WANTED KNOWN.
MAUD RISELEY, A.R.A.M.,
MUSICAL DIRECTOR AND LEADER, HOLDS ORCHESTRAL CLASSES DAILY FOR ALL INSTRUMENTALISTS. TAVAN, ALDER AND ALL STANDARD WORKS STUDIED.
Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.
SAXOPHONE LESSONS
from an expert, and practices in dance music in the afternoons.
DRUMMERS.—LEARN TO READ.
Our own kit can be used.
Junior Classes now formed. Special tuition and reduced fees to backward instrumentalists.
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CLASSES, continuous, held in our large well-ventilated hall, with stage and grand piano.
Engagements provided when proficient, in cinema, hotel, cafe, liner and dance bands.
Numerous successes and letters of appreciation.

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First-class Musicians can be engaged at shortest notice. Orchestras, any number, Dance Bands, etc.

SPECIAL NOTICE.—All musicians requested to register free for coming engagements, urgent. Send all pars. and fees required.
M. MOIR, Sec.

WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

WANTED Known, the Norris Music Lending Library. Hotel or cinema. Low weekly terms. 57, Osborne-road, Brighton.

WANTED Known, Professional Instruction, Piano-Accordion (solos arranged, orchestrated). G. A. Jaques, I.S.M., 62, Knox-road, Forest Gate, E.7.

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WANTED, Engt. by Mus. Dir., brilliant Violinist, soloist; London refs. Box 768, "The Era."

WANTED Known,
Disengaged Brilliant Mus. Dir., baton or piano-conductor. Theatre, variety, pictures, etc. Has conducted over 300 broadcast programmes, relayed from cinema; also B.B.C. studio concerts. Interludes featured with showmanship. Large library of classical and popular music. Tour or res. M.D., 431, Union-st., Aberdeen.

WANTED, Engt. by Mus. Dir., brilliant Violinist, soloist, any bus., London refs. Box 789, "The Era."

WANTED, resident appointment, known M.D.; theatre or varieties. Offers: 19, Sainfoin-rd., Balham, S.W.

WANTED Known, JOSEPH MITCHELL, Solo Violinist M.D. or Leader, at liberty for hotel, cinema, or theatre; extensive repertoire of the big violin solos, also orchestral library of 4,000. Can supply orchestra. Offers invited. 99, Longfields-cres., Hoyland, nr. Barnsley.

WANTED Known, first-class Violin-Conductor, Soloist, Composer, Arranger.
Disengaged shortly.
Extensive orchestral library of 3,000 selected numbers.
Any business. Anywhere.
Aged 28, total abstainer, enthusiastic, conscientious and reliable. References, Press notices, etc. Leslie J. Allen, 64, Cecil-street, Walsall.

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WANTED Known, Caradoc Davies, Conductor (Baton or Pianist), now at liberty to accept engt., theatre, music hall, or cinema. Good library. Excellent refs. from previous first-class engts. Would accept touring engt. Offers to: 8, Market-place, Evesham, Worcs.

WANTED, Engt. Violinist, dblg. Alto Sax, good appearance, willing to rehearse. Morton, 29, Ormiston-road, W.12.

WANTED, Engt. by exp. Violinist, dbl. Viola; theatre or varieties. Gibson, 240, Harehills-lane, Leeds.

WANTED Known, Violinist (dblg. Viola), Pianist & Baritone Vocalist seeks cinema, hotel or concert work; late Municipal, super cinema, and dance orchestras. Mills Hutchinson, Flat 3, 31, Colville-square, W.2.

WANTED Known, Violinist dblg. E flat Alto Sax, Tenor Banjo and Clarinet; young, smart, experienced; disengaged Oct. 3rd. Open for offers. 101, Wood-lane, Isleworth. 'Phone: Hounslow 2505.

WANTED, Engt. by Violin-Viola, dblg. Bassoon; cinema, variety, muncipal. 29, Park View-road, Tottenham, N.17.

WANTED Known,
ARTHUR LILLIE,
Violinist.
Mod. hot style. Brilliant soloist.
DISENGAGED OCTOBER 13th.
Hotel, cafe, stage band, palais, etc.
Concluding 19 weeks' resident with Ernest Binns' "Arcadian Follies," South Pier, Blackpool.

WANTED, BY FIRST-CLASS VIOLINIST, GIGS OR PERM.
WESTFIELD, PARK 9355.

WANTED, Engt. by first-class Violinist, fully exp., solid tone, fine reader, ex. refs. Violinist, 35, Bourne-ave., Windsor, Berks.

WANTED, Engt. by bril. Violinist, with own Pianiste (joint or sep.); cin., cafe, etc.; fine lib.; mod. sal. M.D., 200, Gulson-rd., Coventry.

WANTED, Engt. by Violinist, theat. and P.C.T. exp., also late Moss' Empires, etc.; permanent or temporary. 106, Broaday, Plaistow, E.

WANTED Known, competent Violinist disengaged through Talkies, 15 yrs. exp., powerful tone, rapid reader, lead or rep. Joseph Leonard, 19, North-road, Evesham, Worcs.

WANTED Known, Lady Violinist disengaged, expd. strong player, dbl. Organ if necessary. 74, Bridgford-road, Nottingham.

WANTED, Engts. Violin dblg. E flat Sax and Piano, expd. cinema, cafe and dance. Shepherd's Bush 3244. 211, The Grove, W.6.

WANTED, Engt. by first-class Lady Violiniste, exp. in jazz & straight; would dep. 31, St. James'-gdns., Wembley. 'Phone: 2632 Wembley.

WANTED Known, Violinist, dblg. Tenor Banjo and Guitar, open for engts.; hot style. Moss, 13, Chingford Mount-road. 'Phone: Silverthorne 1938.

MUSICIANS WANTED.

THE CINEMA BUREAU
(Recognised as the Trade Bureau everywhere),
18, CECIL COURT, CHARING CROSS RD., W.C.2.

WANTED KNOWN,
A WORD OF ADVICE TO
BEGINNERS.
DO NOT BE DOUBTFUL. LET US OFFER YOU OUR RENOWNED ASSISTANCE. WE WILL NOT ENCOURAGE YOU UNLESS WE ARE ASSURED OF YOUR SUCCESS. WE EMPLOY QUALIFIED MUSICAL DIRECTORS FOR THE PURPOSE OF GIVING YOU THOROUGH ORCHESTRAL TUITION, SIGHT-READING EXPERIENCE, AND TO ACQUAINT YOU WITH ALL THE MODERN MUSICAL ARRANGEMENTS FOR
CINEMAS, THEATRES, CAFES, HOTELS, AND DANCES, ETC.
OUR ORCHESTRAL CLASSES ARE HELD EVERY MORNING FROM 10.30 TILL 12.30, AND ON TUESDAY AND THURSDAY EVENINGS FROM 6 TILL 8 P.M. GIVE US A CALL WITHOUT DELAY.

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SEMI-PROFESSIONALS.
IF YOU ARE DISENGAGED, NOW IS THE TIME TO KEEP YOURSELF IN PRACTICE. WE WILL GIVE YOU EVERY ASSISTANCE IN PROCURING AN ENGAGEMENT AFTERWARDS. LOSE NO TIME.

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TO PROFESSIONALS.
IF YOU ARE NOT ALREADY ON OUR BOOKS, DO NOT HESITATE. GIVE US A CALL WITH A VIEW TO A FREE AUDITION. WE ARE THE RECOGNISED BUREAU FOR SOUND LUCRATIVE ENGAGEMENTS OF EVERY DESCRIPTION.

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DIRECTORS AND MANAGERS.
IT WILL PAY YOU TO GET IN TOUCH WITH US FOR EXPERIENCED FULL ORCHESTRAS, NOVELTY BANDS, QUARTETTES, TRIOS AND INDIVIDUAL INSTRUMENTALISTS. SOLO PIPE ORGANISTS (WURLITZER, COMPTON, JARDINE, CHRISTIE), ETC.
WRITE, CALL OR 'PHONE TO THE RECOGNISED AGENTS:—
THE CINEMA BUREAU,
18, CECIL COURT,
CHARING CROSS ROAD, W.C.2.
'PHONE: TEMPLE BAR 1414.
Regd. L.C.C.

MUSICIANS' WANTS.

WANTED by exp. Violinist (dblg. Alto and Tenor Saxes), evening engts., gigs or series; young, smart. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

WANTED by first-class Violinist, engt. any bus.; ex. reader, powerful tone. Marks, 118, Pembroke-rd., Canton, Cardiff.

WANTED by Leader Violinist, gigs, any business, any distance. 'Phone: Archway 5265. Kelsey, Windsor-rd., Holloway, N.7.

WANTED, Engt. first-class Leader Violiniste, any pcs., any bus.; ex. refs.; anywhere; young, personality, tone. Dearlove, 979, Finchley-rd., Golders Green, N.W.

WANTED, Engt. as Violin Repetiteur or 2nd, anywhere; fine tone, good refs., expd. Write Mr. Violinist, 60, Moor-street, Burton-on-Trent, Staffs.

WANTED, Engt. by 'Celliste, big tone; small salary for further experience. Box 578, "The Era."

WANTED Known, 'Cellist dblg. E flat Alto Sax desires engagement, ex. refs., at liberty Oct. 6th, any bus., anywhere. Mossman, Epworth Villa, Llandrindod Wells.

WANTED by 'Cello, dblg. T. Banjo; exp. G. Opera, cin., var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED Known, exp. 'Cellist open odd dates or deputising. Shaw, Mitcham 3823.

WANTED, Engt. expd. young 'Celliste (late Royal Pavilion, Ventnor, Villiers' Hotel, Douglas); good refs. 26, Margaret-st., Hull.

WANTED Known, 'Cellist, doubling Alto Sax (flat pitch), accustomed to first-class music, would like permanency, hotel, etc. 12, Cambridge-terrace, Dover.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

WANTED, ENGT. BY
FIRST-CLASS 'CELLIST
(SOLOIST), DBLG. ALTO, TENOR AND BAR. SAXES.
CONVERSANT TAVAN, ALDER, ETC. YOUNG, SMART. AUD. TERMINATED HOTEL CONTRACT SEPT. 29th.
'CELLIST, TRINITY TOWER, THE LAWE, SOUTH SHIELDS.

WANTED Known, 'Cellist, solo and orchestral, dblg. Tenor Banjo, at liberty Oct. 13th. W. R. Kinsey, Municipal Orchestra, Pavilion, Ilfracombe.

WANTED Known, 'Cellist, reliable, expd. all lines, desires change. Mod. terms. Anywhere. Box 788, "The Era."

WANTED, Engt. by thor. exper. 'Celliste. 49, Shrubbery-rd., S.W.15. 'Phone: Streatham 4112.

WANTED Known, 'Celliste desires further experience; good tone, refs.; small salary. 10, Florence-rd., Stroud Green, N.4.

WANTED, Engt. thor. exp. Solo and Orch. 'Celliste, dblg. Piano; young; cinema, cafe, variety, etc.; highest refs. Croucher, Twynham-ave., Christchurch.

WANTED, Engt. 'Cellist dblg. on Sax (good tone), any bus., or can supply a good band. Leo, 60, Byron-ave., East Ham, London.

WANTED, Engt. by exper. 'Celliste; terms mod. 118, Birks-rd., Cleator Moor, Cumberland.

WANTED, Engt. by exp. 'Cellist, dblg. Tenor Banjo; good on both. Firth, 8, Sheet-st., Windsor, Berks.

WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 8260.

WANTED Known, first-class D Bass, fully expd. all lines; terms £3; satisfaction guaranteed. Further partics., Box 787, "The Era."

WANTED, Engt. by Double Bass, dblg. Sousa. Also 'Cellist, dblg. Alto Sax and Banjo: First-class musicians. Exp. any bus. Basso, 121, Tufnell Park-road, N.7.

WANTED Known, Lady Bass, doubling Sousaphone and G Banjo, open for engagements; in or out of Town; experienced all lines. Tootill, 29, Seymer-rd., Romford, Essex.

WANTED Known, Sousaphone, exp., smart, open dances, etc. Reliance 2578. 38, Foxley-rd., Brixton, S.W.9.

WANTED, Engt. by brilliant Flautiste and Piccolo, soloiste, dblg. Drums and Tymps, etc.; straight or dance. Sybil Knowles, 98, Greenwood-lane, Wallasey, Cheshire.

MUSICIANS' WANTS.

WANTED, Engt. Sonsaphone, dblg. Bass and Trombone; reasonable terms. 'Phone: 1501 Fulham. Gower, 153, Lillie-rd., Fulham.

WANTED, Engt. Flautist, any bus.; expd., reliable, good refs.; would dep. H. Gray, Flautist, 97, Byrnes-rd., Balham, S.W.12.

WANTED by Walter Smith, French Horn, Tenor Banjoist; young and capable, exp. concert, stage, dance, etc. 60, Clifton-mount, Harehills, Leeds.

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 86, Sycamore-rd., Nottingham.

WANTED, Engt. Clarinet dblg. Alto or Tenor. Sax, 51, Horseferry-rd., Westminster, S.W.1. (Expd. any bus.)

WANTED Known, semi-pro. Alto and Clarinet, good tone and reader. Box 790, "The Era."

WANTED, by Alto Saxophone, Clarinet and Oboe, engagements. 'Phone Grangewood 2155. 400, Barking-rd., East Ham.

WANTED, Engt., Sax, Tenor, Alto, Sop. and Clarinet. 70b, Portsdown-rd., Maida Vale, W. Paddington 3415.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor. reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED Known, E flat Alto Sax (vocalist), dblg. Clarinet, good tone and rhythm; also piano (jazz, straight); reliable. Broughton, 184, Lansdowne-rd., London Fields, Hackney, E.8.

WANTED by Alto Sax, evng. engts., any bus., any dist.; good reader. 'Phone: North 2117.

WANTED Known, Alto Sax, etc., and Drummer, concluding season Westover, Bournemouth, both now vacant. 54, Millais-rd., Enfield, N.

WANTED, Engts. by first-class Alto Sax, doub. Clarinet. Own car. 38, Norfolk-av., N.13. 'Phone: Palmers Green 4430.

WANTED known, Frank Clarke, tip-top Alto, Sop. & Clart., at liberty, any bus. Just finished leading own band at Casino, Skegness. Coms.: 76, Trumpington-st., Cambridge.

WANTED Known, Alto or Tenor Sax, Clar., vacant; vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED Known, Reg Page, Alto or Tenor Sax, dblg. Violin, Sop. and Clart., open for engts., odd or perm. 34, Queen's Head-st., N.1. Clerkenwell 9051.

WANTED, evening engts. or perm. by Tenor Sax. dblg. Clart., Alto, Sop. and Baritone. Kensdale, 'phone Streatham 0847.

WANTED by Sax, Alto Clar, Sop, Bari; own car; gigs or perm. Collins, 22, Ampthill-square, N.W.1. Museum 6401.

WANTED Known, Saxophonist, Alto, Tenor, Sop & Clar. at lib.; exper. 55, Millbrook-rd., S.W.9. 'Phone: Brixton 1719.

WANTED, Gigs, Alto, Sop. Sax; tone and reliable. Coomber, 19, Mount Pleasant-villas, N.4. Mountview 3642 (9 till 10, 10.45 till 11.30 a.m. and 3 till 4 p.m.).

WANTED Known,
SYD. WOODS,
Alto, Sop. Saxes and Clarinets.
Concluding season South Coast. Dance and straight. Sight reader.. Any business. Home or abroad. Young, smart and reliable. Coms.: c/o 8, Tregonwell-road, Bournemouth.

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WANTED, Engt., Sax, tip-top Alto Tenor Sax and Clarinet, double piano, vocalist; supply band. Tinn, 93, Sussex-road, N.7.

WANTED Known, Trumpet dblg. Tenor Sax (semi-pro), free for gigs. Nicholson, 38, Hoe-st., E.17. Walthamstow 2460.

WANTED Known, Trumpet and Cornet open for engt.; straight or dance. 'Phone: National 2000. Wood, 18, Queen's-road, Walthamstow, E.17.

WANTED, Engt. Trumpet, orch. and solo; any branch of the business; go anywhere. Wire or write: Nolan, 917, Garscube-rd., Glasgow, N.W.

WANTED, Engagement, Solo Trumpet; first-class experience; any bus. Trumpet, 222, Croxted-road, S.E.24.

WANTED Known, Trumpet, expd., open for gigs, etc., S.E. district. Ivan Blagden, 83, Ridsdale-rd., Anerley, S.E.20.

WANTED by Trumpet and Trombone (brothers), modern, young & smart. No. 1 men for No. 1 job. Wire: 4, Daulby-street, Liverpool.

WANTED, Engt. by Trumpet, exp., modern style, dance; now open for gigs, etc. Tott. 1388. 24, Vartry-rd., N.15.

WANTED Known, exp. Trumpet, dbl. Violin, seeks engt., gigs or perm.; straight or dance. Would join band with good bookings. 28, Norroy-rd., Putney. 'Phone: Fulham 3004.

WANTED, good Trumpet. Modern style and good tone essential; doubling an asset. London. At once. Lowest terms, etc., Box 805, "The Era."

WANTED, Engt. (any bus.) by Trombonist; 2 yrs. with Bertini's Broadcasting Band. Apply Ben. W. Skinner, Bertini's Band, Tower, Blackpool.

WANTED, Post by Orchestral Organiste, Mustel, reed; long West End experience, reader, refs. 94, Fernlea-road, Balham, S.W.

WANTED, Engt. by Solo Organist, young, smart, highest refs., speciality interludes. 22, City-rd., Edgbaston, Birmingham.

WANTED, Lessons and facilities for practise on modern cinema organ by pianist, preferably West End. Dixon, 15, Westbrook Mansions, N.13.

WANTED Known, Pipe Organiste, unit, wants regular dep. and perm., expert fitter, long cinema exp. Organiste, c/o 57, Mulgrave-rd., Fulham.

WANTED Known, Organist seeks position; used to Christie Unit or Wurlitzer organs. In or near London preferred. Box 793, "The Era."

WANTED Known, Pipe Organist disengaged; West End exp., used to sound control; open to offers. Organist, 13, Creswick-walk, Golders Green. Telephone: Speedwell 6551.

WANTED, Engt. Pianist-Organist, solo or orch., double Violin; pics., var.; long exp., ex. refs. 24, Bury New-road, Bolton.

WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED by Pianist, young lady, straight and double, with good trained voice. evening engagements. Lilian, 4, Renfrew-road, Kennington. Reliance 1745. After 6 o'clock.

WANTED, Engt. by brilliant Orch. Pianist-Organist, P.C.T., 17 yrs. exp., equally facile, high-class programmes, symphony and syncopation; moderate terms. 66, East-st., Coventry.

WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-rd., S.W.1. Franklin 6348.

WANT

MUSICIANS' WANTS.

WANTED, Engt. by Pianist, Orch. Accomp., versatile, with lib., dance and classic. Elliott, 50, Hanley-rd., N.4

WANTED, Engt., by first-class Dance Pianist; exp. all lines; audition willingly. Howarth, 18, Merrick-sq., London, S.E.1.

WANTED, Engt. first-class Pianiste, dbl. Accordion; straight and jazz. Celia Molding, 5, Camden-gdns., W.12.

WANTED, Engt. by Orch. and Solo Pianiste, cin., var., cafe, hotel; 11 yrs. exp., good refs.; mod. terms. Trusler, 16, Stanley-road West, Bath.

WANTED Engt., young lady Pianiste; cinema, cafe, dance. Dulcie Raymonde, 41, St. Maur-road, Fulham, S.W.6.

WANTED, engagements by Pianist; smart and reliable; own library. Skigga, 51, Lindsey-st., S.E.16. Met. 3786.

WANTED, Engt. by first-class Pianist thoroughly expd., good references. Pianist, 71, Edith-rd., Ramsgate.

WANTED Known, Lilian Riding, Pianiste, desires engt. cinema, cafe, hotel; excellent lib. and refs. 6, Sheet-street, Windsor.

WANTED by exp. Orch. Pianist, dep. or perm. engt., London or suburbs only. 49, Birchington-rd., N.8. 'Phone: Mountview 6376.

WANTED, Engt. by Pianiste, exp. orch., lib., double Violin. 250, Amesbury-ave., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED by exp. Picture Pianiste, evening engt. or odd days. Miss G., 35, Huntsmoor-rd., Wandsworth, S.W.

WANTED by Relief Pianiste, deputising, etc., any district; expd. accompaniste, songs and rehearsals. Pianiste, 323, Church-rd., Leyton, E.10.

WANTED, Engt. by Lady Pianiste, for dancing classes, etc. Memorise and improvise. Mrs. McGarrick, 47, Lavington-rd., Ealing, W.13. 'Phone: Ealing 4852.

WANTED, Engt., Winifred Andrews, Orchestral Pianiste & Accompaniste (fully expd.); any bus. 47, Ormiston-rd., Shepherd's Bush, W.

WANTED, Engt. by expd. Orchestral Pianiste, any bus. E. Brookman, 174, Boundary-rd., Merton, S.W.19.

WANTED Known, Pianist and Organist, not orchestral; disengaged; small cinema. 31, Robert-st., Hampstead-rd., London, N.W.1.

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NOTICE IS HEREBY GIVEN that REGINALD GEORGE WHITAKER, of Torrington, Soliershott, Letchworth, and GEORGE BROMFITT, of Wrose Cottage, Letchworth, carrying on business under the name of Letchworth Repertory Company, intend to apply to the Herts County Council for registration under the above-named Act.
September 8th, 1930.

NOTICE IS HEREBY GIVEN that I, GLADYS CARLETON, residing at No. 1, Stanley Gardens, Belsize Park, N.W.3, and carrying on business under the name of Carleton Productions, intend to apply to the London County Council for registration under the above-named Act.
Dated Sept. 22nd, 1930.

NOTICE IS HEREBY GIVEN that WILLIAM CEDRIC BAILEY, residing at 34, Ribblesdale Place, Preston, intends to apply to the Preston Borough Council for registration under the above-named Act.
Sept. 30th, 1930.

NOTICE IS HEREBY GIVEN that FREDERICK PEPYS COCKERELL, residing at 29, Portland Place, London, W.1, intends to apply to the London County Council for registration under the above-named Act.
Dated Sept. 30th, 1930.

NOTICE IS HEREBY GIVEN that NEWCOMB SYNDICATE, LTD., whose registered office is at 147, Queen Victoria-street, E.C., and carrying on business under the name of Newcomb Syndicate, Ltd., intends to apply to the Corporation of the City of London for registration under the above Acts.
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DEATH OF MRS. C. K. CHUTE.

We record with regret the sudden death, on Wednesday, as the result of a bad fall, of Mrs. Charles Kean Chute. Mrs. Chute, who was 70 years of age, was the widow of Charles Kean Chute, the actor, and at one time co-manager of the Prince's Theatre, Bristol, with James Macready Chute. As Sybil Claridge, she acted a great deal, and appeared with Mrs. Langtry, The Bancrofts, Sir John Hare, and the Kendals. She had not been on the stage for some years, but her interest in it was very keen. She was often at Bristol, where the Prince's Theatre is still in the hands of Mrs. James Macready Chute. Mrs. Chute was the mother of Miss Margaret Chute, the well-known organiser, and of her sister, Lady McFadyean, who is the wife of Sir Andrew McFadyean, formerly Commissioner of Inland Revenues in connection with the Dawes' Plan in Berlin.

CON WEST & "SONS O' GUNS."

Few who saw the early performances of the London Hippodrome show could have foreseen its present success. Messrs. Clayton and Waller called in Con West (the author who wrote all the dialogue and lyrics of their first big winner, "Our Liz") and, although the work of re-writing, etc., had to be done in a matter of hours, the new version as supplied by him is carrying all before it. Unfortunately, owing to the terms of the American contract, no other author's name can appear on the programmes or bill matter, so Con West does not get the credit he is entitled to. Mr. Hannen Swaffer's reference to the matter in last Friday's "Daily Express" is probably the first intimation a good many have had of his work in "Sons o' Guns."

Finsbury Park Astoria.

Amongst the additional attractions for the opening performance here, on Monday night, were Renee and Godfrey O'Gorman Bros., Clarkson Bros., and Olive Fox, Herschel Henlere, Francis Russell and May Blythe, concluding with a grand massed spectacle of Empire, produced by Charles Penley.

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LONDON VARIETY THEATRES.

(*Other Variety Theatres on page* 11.)

THE METROPOLITAN.

Mr. George Clarke, in "The New Car," tops a strong variety bill which Mr. W. W. Matthew, the popular manager is presenting here this week, and the result is excellent business. Mr Clarke causes roars of laughter in his now famous sketch—surely one of the gems of vaudeville—and he receives able support from Miss Norah Dwyer, Miss Gladys Gilbert, Miss Ann Kelagh and Mr. Albert Morris. Mr. Henry Hearty both precedes and follows Mr. Clarke's sketch, and Uncle Henry, whether saying a few words or in song, causes the "hearty"-est of laughter. The capital specialite act of Hamilton Conrad and his pigeons is highly appreciated and there is loud applause, too, for talented Miss Patricia Rossborough and Miss Ann Bradley, who with two pianos, play brilliantly and enliven their fine playing with some delightful singing.

Betty and Partner are just described as "comedy trapeze." They give a taste of what is to come in their opening, when the lady, suspended by her teeth from her partner's teeth, is swung round innumerable times in an amazing way. Most of their tricks are thus "dental" in operation, but they are all thrilling and quite sensationally clever. There is a quiet air of subtle comedy over the whole show. There are, of course, innumerable thrills too in that wonderful dancing act of Gerardo and Adair, with Shaw, Innes and Bakst. This aroused considerable enthusiasm on Monday. Sydney and Adelaide, a lady and gentleman partner, are a comedy duo of distinct merit. They open with the lady at the piano and they put over some smart cross talk. Sydney's topical song is well sung, and the musical bottle novelty is a big attraction in this fine act. Mr. Percy Pryde is as musically amusing as ever with his one-string fiddle and his clever patter. Mr. Leon Bassett and his orchestra gain special rounds of applause for their selections.

THE LONDON, SHOREDITCH.

A. C. Astor is on top of the bill here and also at the top of his form. In his "Battling McGinty," one of the cleverest vehicles of variety we have seen, he keeps the audience roaring at his witty comments and saucy sallies. The keen sense of humour of Valentine Vox is reflected in the novelty, ingenuity and cleverness with which Astor presents this entertaining ventriloquial scena. His wonderful facial control, remarkable range of tone and expression, coughing, singing, sobbing as well as talking, and his demonstration of the clear enunciation of the alphabet makes a triumph of skill and artistry.

The De Guise Seymours in classical and symphonic music prove themselves instrumentalists of the first grade, who proved very popular. V. M. Gaston, with his xylophonic entertainment, is another kind of capable instrumentalists of whom the audience could have had more. Gertrude Rose assists at the piano. Maggie Dickenson and Syd Culver, the star dancers from "Mercenary Mary," fully satisfy patrons of terpsichore here. This is a splendidly dressed act of great ability. Gotrum and Dawson have a nice double offering which appeals to locals by reason of its comedy. Marie Revene and Gordon Norval are dance and acrobatic entertainers of a high order. They are youthful enthusiasts who look good and perform well. The Iris Olga Four present a cabaret speed show which is worth seeing for the clever style in which it is produced. It is a song and dance show which is a sound booking proposition. Helen Binnie was seen for the first time in several cameos and impressions. She is a comedienne with a new sense of the burlesque and has a splendid voice. Her ventriloquial and cat impressions were clever to a degree and more will be heard of her. The Hadrians, with their "Fun in a bedroom" speciality created much interest, and Norman Burrows, a vocalist with a fine deep voice, complete a fine bill.

HACKNEY EMPIRE.

Once again that debonair man-about-town, dashing soldier, or care-free sailor, Hetty King, is here to delight audiences with her irresistibly attractive entertainment. Her masculine impersonations are always masterpieces of observation and accuracy of a fidelity to detail that is nothing short of wonderful. Her wide range of subjects, the amazing adaptability which enables her to change so rapidly from one to another, the knowing flicker of an eyelid, the knocking out of the sailor's pipe, the jaunty tilt of soldier's cap and stick, all denote the great artist. Her reception on Monday was nothing short of marvellous. There is a refreshing originality and inimitably comic character about Max Miller's particular brand of humour that reduces the audience to a state of helpless hilarity. Inexhaustible is certainly the adjective to apply to his powerful and ringing voice, his resources of wit, his collection of "gags," and his command of repartee. They simply shrieked at Max here, as they do everywhere else, and his applause was bigger than that accorded to many star artists. Max Miller in one bound is a star of the first water

There is no musical act quite like the novel entertainment of Pierce and Roslyn on the variety stage. It is unique in the extraordinary "instruments" from which they extract melody. Mr. Pierce claims he can make music out of anything, and everybody who has heard him play on a child's toy balloon or on the Hawaiian harp of his own construction, will readily believe him. Their "Whirl of Melody" is, indeed, a pretty lively cyclonic presentation of vocal and instrumental harmony, which fetches big applause.

Henderson and Lennox and their four lady friends are a couple of funny and fast footworkers, and a quartette of pretty girl dancers, whose simultaneous dancing and comedy numbers are a delight to watch and irresistibly amusing. A bright, brisk and brilliant dancing show which goes enormously. Stanelli and Edgar can do anything with violins, from musical mimicry to eccentric dancing whilst playing. Humour is an important feature of their entertainment, and their final comedy episode provokes much mirth. Stanelli and Edgar are two tip-top entertainers, funny fellows, and fine fiddlers. Page and Parkes, "the deuce of spades," are a couple of cute fellows, blackfaced entertainers of outstanding ability and experience. Ted Page has a voice worth while listening to, whilst Wal Parkes is the listless "darkie" to the life. Between them they have an act which brightens up things considerably. Lily Burns, the Scottish soprano, has a wonderful voice, which is heard in some good numbers of the straight type. She has a fine stage presence, and is beautifully gowned. Undoubtedly she is a popular favourite.

The Alva Brothers, a new combination, are comedy acrobats, amazingly agile fellows, who tumble and bend in most fantastic positions, and present a skilful speciality

"TOWN SHOW."

AT THE BEDFORD.

"Town Show," presented by V.A.B., Ltd., by arrangement with Harry Day, is a bright, lively and varied entertainment, plentifully besprinkled with songs, dances and drollery. "On the Beach" presents a picture of domestic bliss on holiday at the seaside. "The Divorce Court" gives scope for an unctuous humour and morality complex on the part of Harry Claff, very good as the Judge, Melville Birley and Leon Fiori as opposing counsel, and Mina Leon as the defendant. "In the Park," with Tommy Mostol as a Park Keeper, and Ray Zack as a flapper, is very good fun. Laura and Marie Carson, in their musical song scena, with piano accordion and saxophone, make a hit in "Crotchets and Quavers." Mexico is one of the big scenes and is very well put on. Mina Leon, as Rita, with a love song to a guitar; Fiori and Chase, in a graceful Spanish dance; Harry Claff, as a toreador, and Ray Zack, as Carmen, all have a share in its decided success. Laura and Marie Carson give a charming song and dance scena, "Two in a Bar." "The Prodigal's Return" is extremely comical as portrayed by Tommy Mostol and Ray Zack. Foot rhythm by the Two Georges, a pretty scene, "Truly Rural," with Ray Zack ("If You Were Mine") again scoring, and the girls, help materially. "The Love Ministry" is another quaint item. Tommy Mostol is a great mirth-maker and his dry humour and quaint personality pervade the piece. One of his best songs is the Quaker's ditty, "A Timid and Timorous Quaker." Harry Claff has his chance in the blacksmith's song, in which his fine cultivated voice has full scope. He has another scene to himself in which he sings the old favourite, "Queen of the Earth," in first-rate style. A smart soubrette always smart and cheery, Ray Zack is very bright and gay. The Sixteen Capitol Girls form a smart asset. At the conclusion of the novel and ingenious finale not only bouquets, but splendid baskets of fruit were handed up to Ray Zack and Mina Leon, and Tommy Mostol, minus his make-up, got an enthusiastic glad hand.

"REPLY TO THE TALKIES."

AT FINSBURY PARK EMPIRE.

Great credit is due to Mr. Pierre Cohen for the thorough way in which he has prepared the entire neighbourhood for miles around for the advent of Francis Laidler's latest big production, "The Reply to the 'Talkies,'" and after seeing it, we can agree that it was well worth the "boost," for the big houses that attended on Monday avowed that it was an entertainment excellent from every point of view. It is lively and attractive and most gorgeously staged and dressed throughout. In each of its many scenes is something out of the ordinary, something novel and bright. The big cast all work together as a splendidly harmonious team and the result is a tribute to the producer. Barrett Lennard is the chief comedian and he has a nice tight, clean style which is all to the good. Neta Underwood, the leading vocalist, is an attractive lady whose work is delightfully done. Marion Dawson's comedy work proves her a very capable artist, whilst Harry Stafford ably fulfils a number of rôles in clever fashion. Rich and Galvin, besides taking part in the sketches, are well applauded for their fine dancing work, as are the Nono Sisters. Dolores and Cecilia, for their ability in this direction. The Thirty-two English Roses and the Max Rivers Paramount Girls are a big feature of the show in their fine dancing and their costumes make a pleasant sight for all eyes. Mr. Laidler deserves every encomium for this production.

"MY WIFE'S FAMILY."

AT KILBURN.

Mr. Fred Duprez's presentation (by arrangement with A. Milo Bennett, Chicago) of "the funniest play in the world" with himself in the cast, is proving exceedingly popular at the Kilburn Empire this week. This uproarious farcical comedy in three acts, which is devised, written and produced by Mr. Duprez himself from the original story by Hal Stephens and Harry B. Linton, has so many funny situations and such numerous witty and clever lines that one is limp with laughter all the way through. The fun starts in the library of Jack Gay's home, where it also ends, the intervening scene being the garden of the same house, the action taking place in morning, afternoon and evening. The plot has already been described in these columns, and is really contained in the title. The absurdities and complications are well worked, and the whole goes with a rare swing from beginning to end. It caused more laughter on Monday from one of the best first houses we have seen at Kilburn, than we have heard for a long time.

As to the cast, it is a capital one, headed by that brilliant comedian, Mr. Fred Duprez himself. As Jack Gay, "my wife's" husband, Mr. Duprez never misses a point, but makes a good many that several comedians would miss in that subtly halt aside manner of his. He acts so cleverly that the most piquant situations are put over in very artistic style. A wonderful performance is this of Mr. Duprez.

Pretty Miss Maude Olmar displays keen histrionic power as Stella Gay, "my wife." She acts with rare distinction and charm a none too easy character. Mr. Albert Darnley, with a very red nose, hasn't much to learn about farce, judging by his magnificent performance in this show as Doc Knott. As "my wife's mother," Miss Jean Lester is just the heavy type of mother-in-law vaudeville audiences love. Her "Arabella" is one of the successes of the show. Mr. Pat W. Williams is poor father-in-law, and his Noah is another clever piece of characterisation. All the other parts are uniformly well played and they all have plenty to do.

SHEPHERD'S BUSH EMPIRE.

Just a friendly note of warning. If it hurts you to laugh, don't visit the Shepherd's Bush Empire because Billy Bennett has been engaged to provide laughter there this week, and as he is the chief caterer of mirth, he knows how to provide it, and does it. Consequently his verses are creating roars of laughter at every house. Billy simply pulled the house to pieces on Monday with his new numbers and thoroughly deserved his enormous reception. As two young people of 1830 and 1930, Cyril and May illustrate the differences of a century and keep their audience thoroughly amused with their briskly topical comments. Walter Williams, more debonair than ever, and Winnie Collins, even more alluring, present a brand new offering of song, dance and comedy. In their own attractive style, they put over a gorgeously merry entertainment and delight everybody with their vivacity and sparkle. One of those boisterous character comediennes all too rare nowadays, Jean Kennedy's terrific popularity is due to her buoyant personality, irresistibly breezy style and broad sense of comedy. Her burlesque of life where the spaces are wide and open and men are men is an absolute shriek. Charlie Higgins is a droll laughter-maker whose songs and conundrums, not to mention his original style, are all first-rate and much to the liking of the audiences. Charlie improves every time you hear him. Jack and Hilda Grayson specialise in quaint and comical stepping which is the last word in cleverness and which brings them big appreciation. The Austin Sisters, two most charming young ladies, appear in symmetry and strength, a unique display of grace and skill in a beautiful posing act, and Norman Clare delights all with his imitations of birds and musical instruments. Pathé Sound Gazette completes.

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" 14—ASTORIA, BRIXTON.
" 21—HIPPO., BRIGHTON.
" 28—HIPPO., BIRKENHEAD.
May 5—EMPIRE, KINGSTON.
" 12—HIPPO., COVENTRY.
" 19—HIPPO., SOUTHEND.
" 26—HIPPO., DERBY.
June 2—.....
" 9—ASTORIA, OLD KENT-ROAD.
" 16—EMPIRE, GLASGOW.
" 23—.....
" 30—EMPIRE, SHEPHERD'S BUSH.
July 7—PICCADILLY THEATRE.
" 14—LUXOR, TWICKENHAM.
" 21—NEW, OXFORD.
" 28—EMPIRE, WOOD GREEN.
Aug. 4—EMPIRE, FINSBURY PARK.
" 11—HIPPO., EXETER.
" 18—VACATION.
" 25—HIPPO., MANCHESTER.
Sept. 1—CARLTON, ISLINGTON.
" 8—EMPIRE, LEEDS.
" 15—ASTORIA, STREATHAM.
" 22—COLISEUM.
" 29—METROPOLITAN.
Oct. 6—EMPIRE, STRATFORD.
" 13—ASTORIA, FINSBURY PARK.
" 20—LOCARNO.
" 27—PALACE, LEICESTER.
Nov. 3—HIPPO., BRISTOL.
" 10—EMPIRE, HACKNEY.

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Miller and Wilson.

Since Miller and Wilson made their successful début in town at the Holborn last month, they have played eight consecutive weeks on the G.T.C. tour, and this week are paying a return visit to the Palladium. On Monday they will be seen at the London Coliseum. Negotiations are also in hand for these clever entertainers to open shortly in revue and cabaret in the West End.

Charity Matinée at the Met.

For the performance in aid of St. Mary's Hospital, Paddington, on October 9th. Miss Florence Leddington has got together a fine programme. It includes Ella Retford, Teddy Brown, Wyn and Ivy, Four Harmony Kings, Lily Moore and Percy Martin, Bonell and Bay, Clapham and Dwyer, George Jackley, Collinson and Dean, Joe Pearson, the W. L. Trytel Trio, and the Russian Orchestra from the Hotel Splendide.

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By L. HENDERSON WILLIAMS.

MAHLER'S FOURTH SYMPHONY.

Some person or persons are determined that London shall be converted to Mahler. The public submits to proselytising as it does to food profiteering, bag-snatching, or any other stunt that an enterprising minority imposes on it. But there are adult "Wee Micawbers" that want to know why. It is always well to have opportunity of forming judgment and for this we are grateful to the Powers Behind. But judgment has been formed and expressed long since. We do not actively dislike Mahler of Bruckner (as we do some Schönberg) but we find them boring—which is more damning. For one thing, their deification of sheer bulk was a passing phase, never as pronounced in England as in Germany but in any case a thing as temporary and local as certain aspects of Victorianism. Secondly, their gift was insufficient to leaven the bulk. So, to day, their natural place is on the shelf with the Reverend Spinword's sets of sermons with their fifth, sixth and seventhly headings.

The Fourth Symphony has, at all events, the virtue of cheerfulness and a disarming naïveté. It is, in fact, a very large toy, and the first movement should certainly find place in the programmes of orchestral concerts for children. I do not think modern children would swallow the verse of the final movement (not Christopher Robin at any rate) though the music is some of the best Mahler has written. But if anything could persuade them it would be the singing of Miss Elsie Suddaby. She has real charm of personality, unaffected sweetness of bearing and a clear, fresh voice. She sang Haydn's "With Verdure Clad" just as Haydn meant it to be sung—happily, and with conviction.

The orchestra sounded tired (not much wonder!) and did not do justice to Miss Kathleen Long's playing of the Mozart Piano Concerto in B flat, which exhibited her unfailing lucidity in presentation and consistency in a finely graded tonal scheme. She brings to her performances an intelligence rare amongst pianists. The programme further included Elgar's Suite "The Wand of Youth." Humperdinck's bright Introduction to "*Konigskinder*," and the Handel-Elgar Overture in D minor.

THE OBJECTOR ON THE FLOOR.

Thursday night, September 18th, marks a milestone in the history of the Promenades. A young Promenader did not like Mr. Bliss's *Serenade* and said so. Said it so loud that we very nearly heard it at the back of the Circle. The fact that he was evidently exasperated at the sheeplike tolerance of the mass caused him to exaggerate a little. He was impolite. But as he pointed out to certain self-constituted churchwardens, he had as much right to express disapprobation as they to clap. He had heard the thing out and, quite possibly, listened more intelligently than they.

Objection on such lines might, of course, be carried too far, but it is a healthy sign. The damning thing about Proms. applause is its utter indiscrimination. Its only basis is a weak good nature, more anxious to encourage the indifferent performer, of the cleverest advertiser, than to reward the really deserving. It claps when it thinks it is "the thing," quite independent of understanding on the part of its units. Is it too much to hope that this challenge will shame "the floor" into some measure of independent consciousness? Nobody expect it to be able to judge all that it hears; but why make the pretence of admiration for what must be to seven-tenths of it as the taste of quinine on the tongue. It is easy, and safe, and quite polite just to be quiet when there is no real prompting to say "I liked that!"

BRITISH COMPOSERS' NIGHT.

An interesting aspect of these British nights at the Proms. is the way contemporary composers rally to the field. What they think of each other can only be approximately deduced after, in some cases, little sums in addition and subtraction from expressed comment. But they are ideal listeners, particularly the younger group.

I plead guilty to liking the promise of Mr. Walton's *Sinfonia Concertante* better than the achievement of the later Viola Concerto, despite the fact that the *rapport* between Miss Harriet Cohen and the orchestra was not always perfect on Thursday night. The *Sinfonia* is not so deliberately highbrow as the Concerto; it makes concessions to the mixed emotional and mental receptivity of the ordinary listener to whom music is just one strand of a cultural whole—with no apology for using a word which is still unpalatable in some quarters, for it expresses something that cannot be eliminated from the compound of modern civilisation. Mr. Walton conducted, as usual. The Rhapsody, "Enter Spring," was also conducted by its composer. But Mr. Frank Bridge is an old hand. Though in truth his movements sometimes suggested carpet-beating rather than conducting he was, nevertheless, keenly in touch with his forces. One remembered the miracle he worked with the Audrey Chapman orchestra when he took it on. His view of Spring was realistically English, its raptures infrequent and its promises deliberately deceiving. But his familiarity with the orchestra enabled him to pitch always on the most suitable instrument to voice the mood of the moment, and his Coda was impressive. The English Singers convinced us of the enduring freshness of Morley, Pilkington and Weelkes, and of the direct heritage of Vaughan Williams in his arrangement of folk-songs.

There remains Bax. And Bax stands quite by himself. There is stuff of life in his music that makes him an altogether bigger figure than the rest; an international figure. At the same time he is not, for the season, so much the fashion on the continent as his younger contemporaries. But then, the selective staff of the Intenational Music Society is committed exclusively to novelty. Bax is great enough to ignore the latest mode and choose exactly the method of expression that fits the theme. His Third Symphony is, I think, the best planned of the three. The content never outruns the form and all redundencies have been pared. I still find it less sincere—in parts—but that is only on comparing Bax with Bax. And the serene and noble beauty of the Epilogue is a benediction. Sir Henry Wood justified the composer's confidence in him by giving a sensitively sympathetic performance in which every section of the orchestra co-operated.

FOUR STUTTGART MUSICIANS.

A pleasant musical evening was given in Wigmore Hall on Thursday by four young people from Stuttgart—Else Jennewein and Eugen Weigle, violinists; Emmy Heer, soprano, and Paul Schwob, pianist. The violinists showed a warm appreciation of classical music though they have not yet acquired the high degree of technical polish that would not enable them to express this appreciation with perfect ease. Paul Schwob was a sound and careful pianist. Miss Emmy Heer sang Handel, Mozart, Beethoven, Schubert and Weber. She is, possibly, training for an operatic career. Her soprano voice is of almost startling volume and should be of great value to her in a larger building. But she has not yet learned to moderate it to the successful singing of *Lieder* in Wigmore Hall. This, however, is only a matter of time and judgment.

BRITISH WOMEN'S SYMPHONY ORCHESTRA.

The first concert of the season given by the B.W.S.O., in Queen's Hall, on Saturday, gave opportunity to record a marked improvement in this body's *ensemble*. It was, perhaps, a little rash to present an all-Beethoven programme, consisting of the "Egmont" Overture, the Violin Concerto and the Fourth Symphony. But it became evident by the greater assurance of the entries, the more even balance of tone and the more discerning appreciation of detail that the orchestra has been rehearsing with a keener zeal than during last season. The "Egmont" Overture was played with accuracy and decision and the accompanying was on the whole judicious. The Symphony had good and bad points but the good preponderated. The wind attack was nearly always clean and well-toned (women have abundantly justified their entry into this pasture); the strings were not always equally neat in soft passages, but pulled out well where enlargement was permissible. The double-basses have gained in stability; the usually brilliant drummer was once caught out on this occasion. The soloist in the Concerto was M. Zlatko Balokovic, a fluent violinist whose intonation is not above reproach.

FOLKESTONE'S FIRST MUSICAL FESTIVAL.

From October 11th and 14th, Folkestone invites the world to its first musical festival, to be held in the new Leas Cliff Hall, one of the finest concert halls in Europe.

To those who know it, the charms of Folkestone need no praise; to those who do not I may say that it combines in a unique way the supremely sophisticated fashionable attractions of the Leas on the west with a rich endowment of untampered-with natural beauty on the east-coast cliff line towards Dover.

The festival opens with a luncheon given by the Corporation to the visitors at the Leas Cliff Hall at 1 p.m. on Saturday, October 11th, the first concert will take place that evening. Mr. Eldridge Newman, Musical Director to the Borough of Folkestone, will be assisted in his enterprise by such famous musicians as Sir Edward Elgar (who will conduct his "Variations" and the Suite "The Wand of Youth" on the 14th), Sir Henry Wood (who is in charge of the Wagner concert on Saturday evening), Dame Ethel Smyth (on Monday night), the Stratton String Quartet (on Sunday afternoon) and the well-known singers, Mme. Tatiana Makushina and Robert Easton and the pianist, Leslie England. Mr. Eldridge Newman himself will conduct the festival orchestra of over fifty performers in a symphony concert on Sunday evening.

Visitors to the festival are offered a reserved seat at all concerts for the extremely modest sum of twenty shillings; season ticket-holders pay only fifteen. If October is as kind as is customary with that golden month, there will assuredly be a rush to Folkestone, so early application is desirable to Mr. Jack Eddas, Leas Cliff Hall, Folkestone, who will supply further particulars.

EGERTON TIDMARSH.

The re-appearance of Mr. Tidmarsh was the opening autumnal event at Wigmore Hall on Wednesday night—a Wigmore repainted as gaily as its permanent marble elements permit.

Mr. Tidmarsh conceded nothing to the lighter sentiments in his programme. He chose the Bach-Busoni Chaconne, Beethoven's Sonata in A minor, op. 101, Medtner's one-movement Sonata in C (of the op. 11 group), rather less sophisticated than the later progeny and thereby gaining in appeal, and the Handel-Brahms Variations. He proved his technical competency in each of these, exhibiting a certain massive power of tone-production as well as fluency in passage-work when required. He seemed closer to Medtner's mind than to Beethoven's. The zeal of his performance would gain from some concession to the more intimate graces of expression.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's: 8, Brahms' Concert. Wigmore: 8.30, Felix Salmond, 'cellist. Grotrian: 8.30, Olive Johnson, singer.

Thursday, October 2nd.—Queen's: 8, British Composers' Concert: novelties—Eugene Goossens' Oboe Concerto and John Ireland's Piano Concerto.

Friday, 3rd.—Queen's: 8, Beethoven Concert. Wigmore: 8.15, Leslie England, pianist.

Saturday, 4th. — Wigmore: 3, Moiseiwitsch. Victoria and Albert Museum: 3, League of Arts Chamber Concert. Queen's: 8, Popular Programme.

Monday, 6th.—Wigmore: 8.30, John Hunt, pianist.

I.V.T.A. Remove.

For twenty-one years the International Variety and Theatrical Agency Ltd., which is responsible for booking the entertainment fare for South Africa, as well as a considerable amount for London, has had its headquarters at 3, Leicester-street. Owing to the extension of business, it has become necessary for them to expand their offices and will now be found at Daly's Theatre Offices, 31/33, Lisle-street, W.C.2. We understand that all departments are to be transferred. The new telephone number is Gerrard 1950.

In the forthcoming Talbot O'Farrell production Joe Daniels Junr. will be responsible for the tabs, drapings and appointments.

"UNE NUIT EXCITANTE."

AT THE ALEXANDRA, STOKE NEWINGTON.

"Paris at Your Door" is the alluring sub-title on the more alluring posters displayed in this district this week, and the reference is to William Henshall's new production, "Une Nuit Excitante," which has just been produced for him by Walter Paskin, a master of stage craft, to judge from his efforts with this spectacular achievement. Seldom has such a combination of original comedy, beautiful dancing and scenic effects been presented at this theatre, and the audience on Monday were justly enthusiastic in their comments after the show. There is abundance of everything in the entertainment line and all on a high level of excellence. Amongst many wonderful scenes can be mentioned the wonderful fans, the coronation with music fit for any high-class opera, the story of Aladdin, a novel conception of the old story, the Builders of Bridges and a picturesque effect, "Boating at Deauville," but it is difficult to omit any of the items, so wonderfully effective are they all. Claude Gardner looks after the humorous side of things in expert fashion, contributing the leading part in whimsical style in "Chantilly" and "Paris Luxe" especially, though he is funny throughout all the rôles he portrays. He has an original style of his own which gets his points well over. A big feature is the appearance of Andree Maryse and Bisogni, two of the most thrilling acrobatic dancers we have seen, who are real terpsichorean performers besides offering clever whirlwind devices. Marini and Maurice are lively performers who portray the humorous side of dancing, in several phases, burlesquing the serious steps in splendid fashion. Melena Calverley is a leading lady whose rich voice is heard to advantage in several numbers, whilst her stage presence is delightful. Reginald Moore is a tenor with a really good voice production and artistic methods which get over well. The Prince Sisters look so much alike that their resemblance is taken notice of in several items. They are two pretty girls who know how to sing and put over a lively dance. Peter Lane, who is the juvenile lead, knows how to act and possesses a fine voice, besides also being able to dance. He also looks his part. Others in the cast are Leonard Walker, Fred Hulin, Bert Blackwell and Gladys Bell, and the whole company work with a will which wins success. The Kursaal Girls are a troupe who look good and whose clever work adds to the attractions of the show. The dresses and scenery are worth another special mention. Jack Stanley is the courteous manager here.

Carr and Carr.

That clever pair of simultaneous dancers, Carr and Carr, after a successful run in London cabaret for some months, have been re-booked for the Continent, and open a lengthy season to-day at the Olympia, Dortmund, Germany.

Next Sunday's Rag.

With Sir Gerald du Maurier as Chief Rag-picker at the first Green Room Rag of the autumn season that is to take place at the Strand Theatre on Sunday evening, there should be some good fun. Besides undertaking the onerous duty of organising the affair, the esteemed actor-manager is to appear in one of the sketches, supported by, among others, Miss Sophie Tucker, Mr. Malcolm Keen and Miss Elizabeth Pollock.

Others who will appear in the various sketches are Mr. C. Aubrey Smith, Miss Diana Wynyard, Miss Dorice Fordred, Miss Jessie Winter, Mr. Louis Goodrich, Miss Laura Cowie and Mr. Patrick Waddington. Among the items in Sir Gerald's programme are sketches by John Hastings Turner, Austin Melford, Laurie Wylie, Harold French and Douglas Furber.

"Knave and Queen."

The cast of "Knave and Queen," which will be staged at the Ambassadors this (Wednesday) evening will be the same as that of the production at Blackpool noticed in our last week's issue. The stage sets are by Mr. Robert Edward Jones.

Farce Policy at the Strand.

With the presentation of "It's a Boy" at the new Strand Theatre to-morrow (Thursday) Leslie Henson and Firth Shephard are inaugurating what they intend to be a more or less permanent farce policy and stock company, the latter headed by that quartette of inimitable comedians, Leslie Henson, Sydney Howard, Austin Melford and Connie Ediss.

"All That Glitters."

Tailoring, the milk trade and—without irreverence—spiritualism provide the chief sources of the humour in Sydney Blow's "All That Glitters" (from an Octavius Roy Cohen story), to be seen at the Duke of York's on Monday, with Mary Jerrold and Wilfred Shine in the cast. E. W. Heath, while remaining with Andre Charlot, is the new Duke of York's manager.

The Stage Society.

On Oct. 26 and 27 the Incorporated Stage Society will produce "Cheri," by Colette, in a translation and adaptation by Una Lady Troubridge. Mdlle. Alice Gachet will produce, and Miss Mary Clare plays the part of Lea. The scenery is being designed by Hugh Gee, of Art Direction, Ltd. The Three Hundred production of "Three Flats," which was to have taken place on these dates, is postponed.

Embassy Repertory.

Following "Home and Beauty," which was presented at the Embassy Theatre, Swiss Cottage on Monday, will come a new play by Dion Titheradge entitled "Rich Man, Poor Man." It will be produced on Monday, October 13th.

The Camargo Society.

Founded early this year for the purpose of producing ballet before a subscription audience, the Camargo Society is now making final arrangements for its inaugural performances on Sunday evening, October 19th, and the following afternoon. It has selected the newly opened Cambridge, recently described as "the most beautiful theatre in London," as the scene of its initial effort.

The programme is of a varied order. Modernism is represented by Mr. Constant Lambert's "Pomona" ballet, for the scenic and costume design of which Mr. Augusta John is to be responsible. This will be produced by Mr. Frederick Ashton, who has been fortunate enough to obtain the assistance of Mr. Anton Dolin and Miss Anna Ludmila.

The traditional is represented by the ballet from Meyerbeer's "Robert the Devil." That its production is in the hands of Mme. Adeline Genée and her uncle M. Alexander Genée, needs no comment, nor, indeed, do the names of Miss Phyllis Bedells and her partner in this revival, M. Tcherkas. Mr. George Bissill's decorations will no doubt create an atmosphere similar to that produced by the folk-song with modern harmonics.

The shorter but by no means less teresting items are Miss Ninette de Valois' interpretation of Debussy's delightful "Dances Sacred and Profane" in Mr. Hedley Briggs' setting, a miniature ballet in which Miss Penelope Spencer will introduce a dental "episode" to music by Mr. Gavin Gordon, while, as a contrast, Miss Annie Boalth is collaborating with Mr. Christian Darnton in a dance-suite which will furnish illustrations of what has come to be known as the Central-European School of Dancing. A grand finale in the shape of "Variations and Coda," in which the whole company is to join will be produced by Mr. Nicholas Legat. Mr. Constant Lambert will conduct the entire performance.

Actor's Wedding at Leicester.

Mr. Stanley W. Healey, a partner in the Walkley-Healey Repertory Company appearing at the Pavilion, Leicester, was quietly married at the Leicester Registry Office on Thursday to Mrs. Lydia Pitcher, manageress at the "Stag and Pheasant" Hotel. Mr. Healey is well-known in the Leicester area, having spent a number of years with the late E. Hill-Mitchelson's stock company at the Theatre Royal. He is at present playing lead in many popular dramas at the Pavilion. Mr. George Walkley and Miss Monica Holmes, also playing in the same company, who were old members with Mr. Healey in the late E. Hill-Mitchelson's shows, were witnesses at the Registry Office.

How It Works!

An unusual, but none the less enjoyable, "peep behind the scenes," was vouchsafed on Sunday evening to those who attended a private view of London's delightful new theatre, the Whitehall. During the evening there was a stage rehearsal, or what would technically, we suppose, be termed a "scenery call." In the course thereof the various scenes in that amusing show, "The Way to Treat a Woman," were set and struck and, what is more, we were able to see how the various quick changes were effected.

Everybody was admiring the modern stage equipment, which manages to do away with so much of the hurly-burly with which one was wont to associate the "quick-change." Credit must also be paid to the human element which directed things so adroitly. Altogether, this silver and black theatre (a colour-scheme which extends even to the uniform of the attendants) should set up big standards both before and behind the proscenium arch.

Whitehall's Former Playhouse.

The Whitehall is not the first theatre to be built in this historic thoroughfare. There was a hall there used for the presentation of plays in Queen Elizabeth's time, which grew in popularity until it was famous in Charles II.'s reign, and Pepys visited it. It lasted right up to the time of the Georges.

An All-British Show.

Maurice Cowan's new production, "Playing the Game in the West," which will have its première at the New Theatre, Northampton, on Monday, will be an all British production in every respect. The book and lyrics have been written by Robert Hargreaves and Stanley Damrell and the music is by Harry Tilsley. The cast, which is headed by George Formby, includes Lilian Denton, June Allen, Archie Thompson and Mae Paird, Frank Tully, J. Clement Ellis, Ricardo Davies, Bert Watts and Gordon Ray's Famous Cosmo Girls.

"The Surpassing Show of 1930."

The following week, October 13th, Maurice Cowan will produce "The Surpassing Show of 1930" at the Empire, Croydon. The cast will include Hal Bryan, Victor Moreton, Jimmy Jewell, junior, Marie Lawton, Babs Farren, Peggy Scott, Muriel Shrapnell, Cochrane and Odette and Jessie Ruddock's Empire Girls.

Holmshaw's Repertory.

Percy Holmshaw's repertory season at the New Theatre, Crewe, is in its twentieth week of success, and still going strong. Old and new favourite plays are being presented with mid-week change, and meeting big approval. The season is extended to October, and the company includes William Melvyn, Gene Maurel, Robert Hewland, H. Arnold Allen, Bert Milton, Stanley Newsam, Will Leeson, Arnold Sydney, Cissie St. Elmo, Effie Mackintosh, Phyllis Barry and Eleanor Besche. "Passers By" and "Annie Laurie" are this week's two big hits.

The Theatre Royal, Bath.

The Bath magistrates, at their annual licensing session on Friday, granted the application of Sir Arthur Carlton to permit smoking in the Theatre Royal, Bath (except at the matinées). This is not an innovation, as during the war period a like permission was granted. The return to once-nightly performances was made on Monday, when the farce, "A Warm Corner," was staged. It will be followed by the successful musical comedies, "A Lucky Girl" and "Rose Marie."

The Festival Theatre, Cambridge.

By arrangement with Mr. Terence Gray, the Festival Theatre, Cambridge, will be under the direction of Mr. Anmer Hall for the October term, opening on Friday, October 10th. The productions, as before, will be in the hands of Mr. Tyrone Guthrie. The opening production will be "Warren Hastings," by Lion Feuchtwanger, followed by Benavente's "Constanza," "The Thought" (Leonid Andreyev), these plays for the first time in England. The rest of the programme includes Ibsen's "A Doll's House," a new play by James Bridie called "Tobias and the Angel" and "The Merry Wives of Windsor."

The Company includes Miss Gillian Scaife, Miss Flora Robson, Miss Margery Phipps-Walker, Miss Marion Anderson, Miss Barbara Nixon, Miss Isobel Scaife, Miss Joan White, Mr. David Horne, Mr. Evan John, Mr. Rupert Doone, Mr. Waldo Wright, Mr. Philip Hatfield, Mr. Pascoe Thornton, Mr. Robert Eddison and Mr. Roy Malcolm.

Southport Theatre to be Rebuilt.

Arrangements have been made by Mr. S. Hadfield, the Southport showman who is the owner of the site, to re-build the Opera House, which was burnt down last December. The building is to cost over £120,000.

The Lewisham Hippodrome.

While the theatre was closed for renovation structural alterations were made to the booking and entrance halls of the Lewisham Hippodrome, which is now under the Bernstein direction with Mr. Ernest Hook as Manager. The theatre re-opened last week with Phyllis Dare, in "The Cheat." Patrons this week are greatly enjoying Louise Hampton and the West End Company in "Nine Till Six," the three-act play presented by Mrs. Charles B. Cochran.

"Alibi."

At the Borough Theatre, Stratford, on Monday next, Serge de Kazarine will start on tour with "Alibi," afterwards visiting, among other towns, Eastbourne, Brighton, Margate, Buxton, Harrogate, Sheffield, Hastings, Swansea, etc. The specially selected company will include Mr. George Bellamy, A. E. Sproston, Lilian Temple and Idena Scott-Gatty. Mr. Drew Mackintosh is the stage director, and Charles Howard the general manager for the Company.

The Grafton Theatre.

A number of well-known authors contribute to the new Unusual Variety programme, which re-opens the Grafton Theatre this (Wednesday) evening. Besides the one-act plays by Molnar and Richard Hughes, an early book by E. V. Lucas has been dramatised in a very novel fashion, and Katherine Mansfield's short story, "The Lady's Maid," will be done as a monologue.

Four well-known composers are arranging the music for "Cadet Rousselle," an old French song. Eugene Goossens, John Ireland, Frank Bridge and Arnold Bax are each doing one verse. The cast of "The Man Born to be Hanged" (Richard Hughes) will include Judith Wogan, Arthur Young, Tony Beckwith, Oliver Reynolds and Alan Wheatley, with Tyrone Guthrie as producer.

A Matinée Postponement.

To enable Sophie Tucker to keep the Jewish Day of Atonement, the second matinée of "Follow a Star," at the Winter Garden Theatre, will be given to-day instead of to-morrow. The Thursday evening performance will begin twenty minutes later.

An Actress's Ambition.

Miss Sybil Wise is following up a pet ambition, that of becoming a successful lyric writer. She hopes shortly to have two numbers published, a valse, "Weaving a web of dreams" and a fox-trot "If you're not there." The music of both has been written by Mr. Walter R. Collins. In the course of her career Miss Wise has understudied such stars as Delysia, Jeanne de Casalis and Gertrude Lawrence.

"The Breadwinner" Record.

Practically the world's rights were already sold of Somerset Maughan's new comedy, "The Breadwinner," prior to its first London presentation at the Vaudeville Theatre yesterday, and agreements for the production of the play have been entered into in every country of importance. The rights have been sold for America and Canada, France, Italy, Germany, Austria and Hungary, Norway, Sweden and Denmark, and Holland. Matters are so far advanced on the Continent that productions of "The Breadwinner" will be made within the next few weeks in Berlin, Vienna, Oslo, Stockholm and Copenhagen.

Phœnix Manager.

Mr. Frank C. Marshall, who has been appointed Sidney Bernstein's manager at the new Phœnix Theatre, is a young man whose rise to the West End has not been meteoric, for since the war, he has been through every part of the business and deserves his position. We are sure his ambitious and hard work will be a credit to his employer and himself.

"Bitter Sweet" Amenities.

In the "Bitter Sweet" community at Her Majesty's, they have a cricket club, a swimming club, a golf club and a soccer club; also a loan club, of which 75 per cent. of the company are members, and contribute from 2s. to £10 per week. The club has now a credit balance of some £2,000. The cricket club played some thirty matches, winning most of them. Reginald Burston, the musical director, is captain, and Alan Napier is a member. The company are practising soccer and are open to challengers.

Noel Coward's comedy, to see which 750,000 people have paid, has been played in Budapest, Paris and New York, and is soon to start on a tour through the United States. It is to be played in Stockholm in December. Berlin and Vienna have both options on the play, but have not yet decided on production. The King and Queen, the Prince of Wales, the Duke and Duchess of York, the Duke of Connaught, Prince and Princess Arthur of Connaught, the King of Spain, the ex-King of Greece are among the Royal personages who have seen "Bitter Sweet."

Death of Edward Dean.

We regret to announce the death, which occurred last week at his home in London, of Mr. Edward Dean, professionally known as Dean Edwards. Mr. Dean was one of the original Mohawk Minstrels. He achieved his greatest success as a dancer, playing Harlequin, and acting as ballet master in the leading theatres of his time. His first appearance as Harlequin was at Astley's in 1865, after which he was seen at the Britannia Theatre for several years in the same rôle, and as ballet master. In 1869 he was at the Adelphi, and later at Drury Lane, where he played with Fred Evans (the father of Will Evans) and Harry Paine. He was last at Drury Lane in 1881, after which he played and acted as ballet master at the Grecian Theatre for many years. Mr. Dean, who was eighty-nine years old, appears to be the last of his contemporaries. He has been described as "the last of the Harlequins." The oldest Harlequin whom he knew personally was Paul Herring, who appeared with the famous Grimaldi at Sadlers Wells Theatre.

"THE PROFESSIONAL LOVER."

AT THE GATE.

A Play in Four Scenes by Ernst Vajda. Presented at the Gate Theatre Studio on Tuesday, September 23, 1930.

John Morland ..... J. Hubert Leslie
Olivia ..... Veronica Turleigh
Vicomte Gaston de Condillac ... Eric Portman
Brideaux ..... Norman Shelley
Sylvia Stanwood ..... Irene Freeman
Ruth Daycliffe ..... Josephine Wilson
Kitty ..... Joan St. Lo

Producer ... Peter Godfrey

The conclusion of this play left at least one member of the Gate Theatre audience with the feeling that he had spent an entirely profitless evening, during which he had been tricked by the author into wasting his interest and sympathy on an entirely worthless character.

The criminal adventurer and bogus aristocrat, Vicomte Gaston de Condillac, is, within a few moments of the rise of the curtain, depicted as the most despicable and conscienceless of men. He is visited by a young woman who is insanely in love with him; and being in dire need of five thousand pounds, he forces her—by threatening to break off all relations—into accepting an offer of marriage from another man, who may be expected to provide an engagement present worth the required sum. It seems that we are about to pass the rest of the evening in pleasant company! Next our young nobleman is waited on by one, John Morland, a wealthy banker with a strong likeness to Mr. Scrooge. This gentleman offers to engage him professionally as his wife's seducer. The poor lady, we are told—and we can quite believe it—loathes and despises her husband. He longs to turn her out of his house and be the sole custodian of their child; but she is as good as she is beautiful, and offers him no opportunity for doing so. Hence the present visit to the notoriously lady-killing young Vicomte. During this interview we imagine we see faint glimmerings of humanity in the scoundrel. He confronts Mr. Morland with some dignity, assures him that all the women with whom he has had intrigues were beautiful, and speaks—we are inclined to believe with some emotion—of his mother.

We are then shown how, with subtle wiles, de Condillac insinuates himself first into the notice and then into the heart of poor Mrs. Morland. He seems to offer her just the love for which she has been starving for years. But when she is learning to be happy again, the Vicomte's valet betrays his master. Horrified, she awaits her treacherous lover's coming with a horsewhip near her hand. But he, when he arrives, his stony heart melted, it appears, by her goodness and faith, sobs out the truth at her feet.

Finally, we witness a love scene between Mrs. Morland and the Vicomte in his room. They are surprised by Morland, led there by the valet. He tells his wife never to enter his house again; then, when he is gone, the dramatist surprises us with another trick on our feelings. For the Vicomte carefully, and with cynical indifference to the presence of the woman, counts the notes which the banker has just thrown down. Then we learn that he knew perfectly well that his valet had betrayed him before, and had therefore come with his confession prepared. He makes it plain that the further presence of Mrs. Morland in his room will not be convenient. Whereupon the unhappy and humiliated woman shoots him; and we are only sorry that the other victim who threatened to do the same thing at the opening of the play had lacked the necessary courage.

Mr. Eric Portman, as the Vicomte, was equally good when the character was being its fearless, remorseless, repellant self or assuming a boyish ingenuousness for the purpose of winning Mrs. Morland; but he was inclined to strain the difficult moments of false contrition. Mr. J. Hubert Leslie gave a convincing study of the sinister and loathsome John Morland. Miss Veronica Turleigh, as Mrs. Morland, portrayed a fine and deep nature, lonely and unhappy; a performance full of suggestion. Mr. Norman Shelley, as the valet, ably showed the mean, petty villainy of the servant at the keyhole, and Miss Josephine Wilson gave poignancy to the little tragi-comedy with which the play opened. Mr. Peter Godfrey's production was well up to his usual high standard, but we think it a pity that his lighting had the effect of occasionally turning the characters green and purple.

"THE WHITE MASK."

AT MANCHESTER.

Ballet in One Act, Two Scenes, written by Stanislas Idzikowski, choreography by Stanislas Idzikowski, music by Walford Hyden. Produced at the Opera House, Manchester, on Thursday, September 25th.

Pepita, Gipsy Queen ... Phyllis Stickland
Maria ..... Vera Lavrova
Henrietta ..... Juliette Phillimore
Zita ..... Phyllis Doré
Pedro ..... Olaf Kossen
The Clown ..... Stanislas Idzikowski

"The White Mask," the new ballet by Stanislas Idzikowski, which the Russian Ballet presented for the first time on any stage at the Opera House, Manchester, on Thursday last, is a very beautiful production. The idea of the white mask of the clown hiding his emotional nature as a man has been frequently exploited, but this time it is done on a higher plane of art than usual, to which also the music of Walford Hyden contributes. A clown, dismissed from a circus, chances upon a company of gipsies in the woods, by whom he is welcomed because he is a clown. He decides to stay with them because he falls in love with the gipsy queen. But the gipsy queen is only amused and one day the band departs, leaving the clown asleep beneath a tree. Madly seeking his lost love, he is struck by lightning in a storm that arises, and he dies in the woods alone, with only the spirits of his sorrows to form his shroud. A simple and tragic theme, it held the audience spellbound during its single act, and Idzikowski achieved a personal triumph as the clown. The ballet is distinctly an acquisition to the repertoire.

"THE QUEEN BEE."

REPERTORY PLAYERS' PRODUCTION.

A Comedy, from the French of André-Paul Antoine, by José G. Levy, presented by the Repertory Players at the Savoy Theatre on Sunday, September 28.

The Husband ..... Frederick Leister
The Sailor ..... Maurice Evans
The Woman ..... Iris Hoey
The Lover ..... Richard Gray
The Doctor ..... Antony Holles
The Girl ..... Marjory Clark
The Boy ..... Ballard Berkeley

Producer ... Charles Carson

The construction, which is audaciously amusing, called for the resources of a revolving stage; the intervals between the scenes did much to spoil the cynical illusion. The play opens in a graveyard and two very solid ghosts rise from their resting places to take the air and discuss their lives on earth. One is a young sailor who has committed suicide for love. As he begins his story the stage darkens and the meeting with the woman, in 1890, a hard mercenary girl in a provincial town in France, is re-enacted. He has lost his money and begs her to fly with him to America, where he can make some more. When she refuses he shoots himself.

The other "ghost" is the man who married the woman two months later because he is able to provide her with everything she wants and a "flash-back" follows to their house in 1900. She is about to run away to another man and admits that there have been dozens of lovers. There is an amusingly written scene between husband and lover, in which it is made quite clear that neither wants to be possessed entirely by her, and at the end of the scene the husband dies from shock when he hears that his wife proposes to return to him.

Then the third ghost appears in the graveyard. It is the lover, who has his story to tell. He was driven to the tomb by sheer excess of affection, and this episode will probably be regarded as too embarrassing for an English audience. The best scene of the play is, however, the last, when on All Souls' Day, the woman, with her shrewd young daughter, visits the husband's tomb, and, as the widow places flowers on the grave, she tells of the dreadful life she has led. The girl determines that she will not risk matrimony. A young man appears and the dialogue between them has a touch of real charm and humour. Until then "The Queen Bee" was an exhibition of cruel cynicism and rather heavy-handed farce, and it was pleasant to find a playwright with a word to say for the younger generation.

The two youngsters were delightfully represented by Mr. Ballard Berkeley and Miss Marjory Clark, and their vital humanity was a welcome relief at the end of the evening. Miss Iris Hoey brightly and, on the whole, amusingly presented the woman, and Mr. Frederick Leister did all that was possible with the part of the husband, with Mr. Maurice Evans fresh and youthful as the disillusioned sailor. Mr. Richard Gray was a trifle slow as the lover. There was a crisp little sketch of a doctor from Mr. Anthony Holles.

THREE FRENCH PLAYS.

AT THE ARTS.

On Sunday evening last, Mr. J. T. Grein, in conjunction with the Arts Theatre Club, presented a Cosmopolitan Theatre production, consisting of a triple bill of modern French authors in the original language. The three one-act pieces selected were interesting in that they all touched contemporary tendencies in the French theatre at different points.

The most considerable item was Jean Cocteau's "La Voix Humaine," a telephone monologue in which a woman, thrown aside by her lover, takes leave of him for the last time. It is an effective mingling of the commonplace and the tragic which might be improved by a little shortening. Miss Barbara Cooper made a deep impression in it, holding the audience's interest throughout, and revealing emotion admirably with voice, gesture and a wide range of facial expressions.

"Devant la Porte" was in the vein of comedy and showed us a husband and a lover waiting to hear the result of an operation on the wife. Under the shadow of their common anxiety they become almost mawkishly friendly, but when it is announced that all is well, they begin to bicker as to who shall be the first to visit the invalid. This degenerates into face-slapping and violent abuse, and the curtain falls as the lover hurls his final taunt, "*coeou!*" at the other. Mr. Emlyn Williams' study of the husband, with his black coat, his untidy umbrella, and a bouquet, was a most convincing picture of middle-class France; and Mr. Guy Pelham-Boulton shuffled his feet and averted his eyes effectively as the furtive lover. Miss Ina Delahaye was direct and sensible as a nurse.

"L'Occasion," the last little piece, was a sentimental study of adolescence, given a certain portentousness by the fact that one of its two characters was the youthful Napoleon. The young man and a girl discuss their prospects. She is for a great name, wealth, and a large household; his hopes are so preposterously extravagant that his companion comes to the conclusion that he is a little odd and can have no future. This play again was a trifle too long, but it was very pleasantly decorated for us by Mr. Pelham Boulton as the awkward and very young officer, and Miss Celia Johnson as the pretty and indiscriminating girl.

Wimbledon Theatre.

The management of the Wimbledon Theatre has been fortunate in securing several special attractions for the Autumn season, including Irene Vanbrugh, in "Art and Mrs. Bottle" the week before last; a personal visit last week of Fred Terry and Julia Neilson in "Henry of Navarre," and this present week another personal visit of Matheson Lang in "Jew Süss." These plays are to be followed by the musical piece "Here Comes the Bride," and then Godfrey Tearle in "Slings and Arrows." It is not to be wondered at that such enterprise is receiving its due reward in crowded and enthusiastic audiences.

"LEAVE IT TO PSMITH."

AT THE SHAFTESBURY.

A Comedy of Youth, Love and Misadventure, by Ian Hay and P. G. Wodehouse, presented by Basil Foster and Tom Miller at the Shaftesbury Theatre on Monday, September 29.

The Earl of Middlewick ... Clive Currie
Bellows ..... Roger Maxwell
Freddie Bosham ... Reginald Gardiner
Rupert Baxter ..... Edward Chapman
Phyllis Jackson ..... Nonnie Taylor
Lady Middlewick ..... Eileen Munro
A Lift Man ..... Edward Chapman
Cynthia McTodd ..... Thea Holme
Eve Halliday ..... Jane Baxter
Ronald Eustace Psmith ... Basil Foster
Ralston McTodd ..... Jack Lambert
Gladys Rumbelow ..... Joan Hickson
Eddie Cocles ..... Aubrey Mather
Christopher Walderwick ... John Charlton
Agatha Crofton ..... Blanche Adele
Ethelberta Fitzwiggin ... Kathleen James
Aileen Peavey ..... Olive Blakeney
Viscount Chipstead ..... Arthur Vezin

Producer ... Frank Cellier

The latest Ian Hay-P. G. Wodehouse collaboration, presented at the Shaftesbury Theatre on Monday night, is the mixture as before. It is as full of high spirits as a charade in a house party, and there is such an air of improvisation that occasionally I felt in the intervals that the members of the audience should be thinking of the word to act when it was all over on the stage.

Blandings Towers is a typical Hay-Wodehouse household. There is a fussy Earl at the head of the family and he is always losing his glasses; he has a son, well versed in the very amusing Wodehouse slang, who wants to marry a pretty and quite nondescript young woman. In order to do so, it is necessary to find a sum of £5,000 and to raise the amount it is decided to accept the advertised help of a slick young gentleman known fantastically as Psmith—the P being silent, as in geraniums: you know the idea.

A plan is hatched to steal Lady Middlewick's diamond necklace and then sell it back to her. But real crooks on the job, one of whom poses divertingly as a high-brow poetess from Wisconsin, and it is in the midst of a recital that the jewels are lost and planted in a flower pot. They are discovered after some farcical adventures, in the final scene of which, of course, Psmith is the hero. As a reward he is given the post of secretary to the Earl and is accepted by the charming girl whose acquaintance he and we first made outside the Green Park tube station which forms the second scene.

There are many funny situations, and half a dozen exceedingly amusing in "Leave It To Psmith," which has all the elements of a successful career. It lacks, however, the consistency and efficiency of "The Middle Watch," and there were several dull and ragged moments. The play is acted in the main by the same cast, with Mr. Clive Currie gloriously muddle-headed as the Earl, Mr. Basil Foster debonair and clean-cut as Psmith, and Mr. Reginald Gardiner irrepressible as the bright young man. Miss Olive Blakeney made her usual vivid impresion as the American poetess-cum-crook, and Mr. Aubrey Mather was excellent as her accomplice. Miss Jane Baxter was, of course, as pretty as a picture as the heroine-in-chief, and Mr. Edward Chapman provided a couple of clever character studies. Mr. Jack Lambert, Miss Eileen Munro, Miss Joan Hickson and Mr. John Charlton also acted well.

G.W.B.

BIRMINGHAM REPERTORY COMPANY.

Rudolf Besier's play, "The Barretts of Wimpole Street," having gone on to London from Birmingham Repertory Theatre, Sir Barry Jackson's new company has taken possession of the Station-street house, and is now giving the Spanish comedy by Gregorio Martinez Sierra, "Madame Pepita." The author's manner is, perhaps, more interesting than the story, for he displays a flair for characterisation. "The Romantic Young Lady," by the same author, has already been produced at the Repertory. It is a more engaging play, but the piece now being presented has much to commend it on account of its humour and sparkle. Miss Dorothy Turner reappears in the leading rôle and stamps it with distinction. A very pleasing interpretation it was. Mr. Jack Twyman also renews acquaintance, and as the rascally count gives a ripe performance. Mr. Kenneth Fraser, in the part of the conceited Vizconde Augusto, is excellent, and quite natural and amusing is Mr. Stanley Groome as the academician of middle age. Undoubtedly, Miss Margery Harper as Galatea, the actress adopts the right air to secure the requisite effect. Miss Marjorie Lyon had a more difficult rôle as the growing-up daughter of Madame, but Mr. Richard Littledale as the shy young clerk gives a capital study. Mr. Maxwell Wray supersedes Mr. H. K. Ayliff as producer, and Mr. B. J. Healey is now chief stage designer in succession to Mr. Paul Shelving. The comedy was preceded by "The Devil's Bridge," by Henri Gheon, translated by Sir Barry Jackson.

"Jealousy" Tour.

The English touring rights of "Jealousy" have been bought from Miss Mary Newcomb by Mr. Herbert Mansfield, who will send out the first company before the end of the year.

R.A.D.A. Players.

On Sunday next, Oct. 5th, the R.A.D.A. Players will present "Three's Company," a new comedy in three acts by Gilbert Davis, at the R.A.D. Theatre, in Malet-street. The cast will include Hilda Esty Marsh, Stella Freeman, Agnes Lauchlan, Carol Rees, Nancy Hornby, Alexander Scott-Gatty, Cedric Bowden, Algernon Mills, Harold Rutland, and Deering Wells. Producer, Norman Page.

Royal Academy of Music.

With the opening of the Michaelmas term the Royal Academy of Music begins the 108th year of its public work. The new graduate course for the training of teachers began with the new term, and it is satisfactory to note that a large number of prospective teachers are availing themselves of this special training, one that is unique as far as music teachers are concerned.

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SUNSHINE OF MARSEILLES
AMY
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
MOANIN' FOR YOU
HANDSOME GIGOLO
HAPPY FEET
SITTIN' ON A RAINBOW
THAT NIGHT IN VENICE
I DON'T WANNA GO HOME
I'VE GOT A FEELING
WAITING FOR THAT THING CALLED HAPPINESS
MY LOVE AFFAIR
THE KING'S HORSES

VALSES

MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
AIN'T IT GREAT TO BE HOME AGAIN?
WHEN I PASSED THE OLD CHURCH DOOR
HORATIO NICHOLLS' GIPSY MELODY

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 6, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCT. 27, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.
HULL ALEXANDRA THEATRE.—"Spare Time."
YORK EMPIRE THEATRE.—"Council Houses."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Joe Lewis and Mannie Jay present "Mirth Diggers" revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Harry Anthony presents "Playthings" revue.
LIVERPOOL PAVILION THEATRE.—Ben-Well Productions present "Golden Arrows" revue.
MANCHESTER HULME HIPPODROME.—Thos. F. Convery present "Vaudeville Voyage" revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Ruby Kimberley present "Mirth Parade" revue.
MANCHESTER KING'S THEATRE.—Will Hatton presents "The Merry Side of Life" revue.
MANCHESTER OSBORNE THEATRE.—Dot Stephens present "Sunshine Sally" revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER QUEENS PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON ROYAL HIPPODROME.—Harry Gilpin presents "Aprez Vous" revue.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—W.D. Productions present "This Is Variety."
(For all above: Monday Band Rehearsal 2 o'clock.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—"My Wife's Family."
SWINDON EMPIRE THEATRE.—"Silver Wings."
WINDSOR THEATRE ROYAL.—"Way Out."

FRED COLLINS' VARIETY AGENCY LTD. DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Ella Shields, Gus Fowler, George Betton, Edith Wilson, Stanley Twins and Mona, Wally Marelly, and Company as booked.
EDINBURGH THEATRE ROYAL (reh. 12).—G. H. Elliott, Reinsch Bros., Jack Grieve, Joan Vallis, Philip Ward, Lilian Burgiss, Len and Lew, Jim Jessiman and Co.
GLASGOW METROPOLE (reh. 12).—George West's revue, "The Playbox," cast including George West, etc.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—James Brennan's "Splendour" revue, cast including Dave Morris, Constance Neville, etc.

GAUMONT-BRITISH PICTURE CORPORATION LTD.

BRADFORD NEW VICTORIA (reh. 11).—Week, Cabaret à la Russe.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Jaap Van Laren and Wilhelmina, Wright and Marion. Thurs., Torrani, Yoga and Co.
CLAPTON RINK (reh. 10.30).—Week, Irene Shamrock and Partner, Chas. Gordon.
EAST HAM PREMIER (reh. 11).—Week, Jack Stocks, The Dalton Sisters.
FINSBURY PARK RINK (reh. 11).—Week, Robert Reilly, Kathleen Destournel and the Eight Kilkenny Kittens.
LUTON PALACE (reh. 11).—Week, The O'Dellys, Harry Wilson.
MILE END EMPIRE (reh. 11.30).—Mon., Kaye and Kahn, Yoga and Co. Thurs., Joyce and Shields, Two Van De Pears.
NEW CROSS KINEMA (reh. 11).—Week, Prologue, "The Love Parade."
PECKHAM TOWER (reh. 10.30).—Week, Three Royces, Maldwyn Willimans and Co.
PUTNEY HIPPODROME (reh. 11.30).—Mon., Three Van Cleefs, Al Hines, Hayden and Nevard. Thurs., Sydney and Adelaide, Jack Warman, Mitchell and Peru.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, "Follies of 1980."
SOUTHPORT PALLADIUM (reh. 11).—Week, Terry's Twenty-four Babes of Variety.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Selkirk and Glyn, The Brennans, Mitchell and Peru. Thurs., Kaye and Kahn, Three Van Cleefs, Hayden and Nevard.
STAMFORD HILL REGENT (reh. 11).—Week, Barber Stevens and Orpwood, The Four Carlos, Terry's Ten Regent Girls.
STRATFORD BROADWAY (reh. 11).—Week, David Poole, Toscano Bros.
KENNINGTON THEATRE (reh. 11.30).—Mon., Sydney and Adelaide, Joyce and Shields, Jack Warman.
PRESTON NEW VICTORIA (reh. 11).—Week, The Blue Slavonic Company.
TOTTENHAM PALACE (reh. 11).—Week, Camille Gillard, Sun Yat Sen and Co.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Houston Sisters, Payne and Hilliard, Maidie and Ray, Harold Walden, Paul Kirkland, Clarkson Rose, Terina, and company as booked.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Alf's Button."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"Alive and Kicking."
HOLBORN EMPIRE (reh. 12) (Flat Pitch).—Medley and Duprey, Dignanos, G. S. Melvin Cortini, Robbins Trio, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Florrie Forde, Archie Glen, Max Miller, Bentell and Gould, Troy Sisters and Helen, Cresso Bros., The Buckleys, Will Power and Page.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—"Funny Side Up."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Nervo and Knox, George Clarke, Gaudsmith Bros., Chas Higgins, Kambar, George Dormonde, Palladium Girls, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—Conway Tearle and Co., Adele Rowland, Ristori and Partner, Howard Rogers, Les Athenas, Wensley and Dale, Jimmy Campbell.
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Making Whoopee."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Laughs."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"Sensations of 1931."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Ernie's End."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Bostock's Royal Italian Circus."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S.—Sybil Thorndike.
EDINBURGH LYCEUM.—Brandon Thomas Repertory Co.
GLASGOW KING'S.—Closed.
GLASGOW ROYAL.—Covent Garden Opera Co.
LIVERPOOL COURT.—"The Middle Watch."
NEWCASTLE ROYAL.—Mr. Fred Terry.

KINGSHOT SYNDICATE, LTD.

ALDERSHOT HIPPODROME.—Edgar Wallace's "On the Spot."
KINGSTON EMPIRE.—B. Montague's revue, "This Week of Laughter."

LAWRENCE WRIGHT DIRECTION.

BLACKPOOL.

CENTRAL BEACH PAVILION.—Reg Ewen, E. Atha, Stanley Weightman, Harold Harris, Norman Warwick, Denham Charles, Leslie Atkins, W. L. Somerset, Mabel Allison.
CHINATOWN KIOSK.—Margaret Duke, Winnie Berwick, Jessie Grady.
NORTH PIER KIOSK.—Edna Blacow.
NORTH PIER.—"On with the Show." Cast includes Hal Swain and his Band, Fred Walmsley, Vine and Russell, Maestro Singers, Myrtle Stewart, Maudie Francis, Tom Devine, Trocadero Tiller Girls, Terry's Juveniles.
NORTH PIER.—"Sparklets" Concert Party. Cast includes Charles Hill, Earle Holt, Dora Hulme, Gladys Steele, Alice Ray, Sydney May.
PALACE BALLROOM.—Lawrence Wright's Kiddies' Kabaret.
PROMENADE PAVILION.—Jack Beresford, Jack Charman, Stewart Mills, James Sandham, Stan Statham, Bob McLaren, London Garbutt, May Johns, Jimmy Lord.
ROCKLANDS PAVILION.—Tom Carlisle, Thomas Royston, Harold Ridge, Bert Ewin, George Mee, Leslie Whyte, Freda Lee, Jim Carlisle, Charlotte Seed.
UNCLE TOM'S CABIN.—Frank Clark, Tom Yates, Tom Brown, Arthur Tempus, Jack Abbs.

LONDON SYNDICATE HALLS.

(See page 13.)

THE MACNAGHTON VAUDEVILLE CIRCUIT, LTD.

BLACKBURN.—Wee Georgie Wood, Blondie Hartley, Kiraku Bros., Toots and Partner, Henry Hearty, Van Dock, Jean Andrews.
BRADFORD.—The Cottrillos, McDuff and Jermyn, Peter Fannan, Jack Wynne and Co., Mr. and Mrs. Toby and Family, De Haven and Page, Mason and Royle, Samson.
CARLISLE.—Damsell and Boy, The Cottons, Two Eddies, Roelgin's Cockatoos, Alice Melville, Buster and Avolos, Charles Falla, Harry Gunn and Co., Allan and Gordon, Aston Bros. and Lady.
HALIFAX.—Lorne and Simons present "Larks."
HUDDERSFIELD.—Alfredo and His Band, Max and Harry Nesbitt, Blake and Maddox, Gordon Ray Girls, Norman and Arnold, Mamie Soutter.
SOUTHAMPTON.—Baldrick and Williams present "Golden Melody."
WARRINGTON.—Edward and Franks present "Hot Rhythm."
(Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—"The Luck of the Navy."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman.
BLACKPOOL GRAND THEATRE (reh. 11).—"None So Blind."
BLACKPOOL OPERA HOUSE (reh. 11).—"Lilac Time."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Jack Hylton and his band, Frank and Betty Boston, Morris and Cowley, Leon and Lucette, Leslie Sarony.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Paul Robeson with West End London Company.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with the Lee Ephraim, present "The Desert Song." (Second week).
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—"Tout Paris." Cast includes Frank O'Brian and Angele Guilberte.
GATESHEAD EMPIRE (reh. 1)—"Search."
GLASGOW EMPIRE.—Theatre closed for Re-building.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Moss' Empires, Ltd., present a Julian Wylie Production, "Nippy." Cast includes Binnie Hale, Arthur Riscoe, Debroy Somers and his Band, Clifford Mollison. (Second week).
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—"Just Plain Folk." Cast includes Sandy Daw, and Ettie Howard.
HULL PALACE (reh. 1) (Low Pitch).—"Fine Feathers." Cast includes Marie Ambrose and Dan Young.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Lee Ephraim present "Rio Rita." Cast includes Howett Worster, Daisy Elliston and Freddie Forbes.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "That's a Good Girl." Cast includes Fred Kitchen, Junr., and Jenny Dean.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Herbert Clayton presents "Little Tommy Tucker." Cast includes Ivy Tresmand and Gene Gerrard.
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale, and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—"The First Mrs. Fraser." Cast includes Zena Dare.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—The Folies Bergere Revue "De La Folie Pure." Cast includes Shaun Glenville and Marika Rokk. (Second week).
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "The Reply to the Talkies."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—Chefalo, Bud Ritchie, Mackenzie Reid, Madga-Palermo Lilluputians, The Mid-Air Girls.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"The Town Show." Cast includes Tommy Mostol.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—Macdonald and Young present "The Maid of the Mountains." Cast includes Annie Croft.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Players in "Jane."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"The Co-Optimists."
SOUTH SHIELDS EMPIRE (reh. 1).—Talbot O'Farrell, The Four Julians, Marie Nyman, Henry Bekker, Christian Sands, Lindores and Gorday, Krazi and Nat and Joy Jackley.
SOUTH SHIELDS THEATRE (reh. 1).—"East Lynne."
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—The Royal Carl Rosa Opera Company.
SOUTHSEA KING'S THEATRE (reh. 1.30).—Macdonald and Young present "Love Lies."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Lily Morris, Naughton and Gold, Kimberley and Page, Gerardo and Adair, Somers and Fell, The Superb Eight, Bennett and Williams.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"Why Go To Paris?"
SUNDERLAND THEATRE ROYAL (reh. 1).—"The Life Guardsman."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"The Singing Clown." Cast includes Tom Moss.
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Vanities."
WEST HARTLEPOOL EMPIRE (reh. 11).—"Happy People."

STOLL TOUR.

(See page 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Will Murray's "Casey's Court, 1930."
CLAPHAM GRAND (reh. 12).—Lionel Bute presents "Suspence," with Lew Lake.
CROYDON EMPIRE (reh. 12).—Archie Pitt's "The Show's the Thing."
HAMMERSMITH PALACE (reh. 12).—Archie Pitt's "The Revue Shop."
ILFORD HIPPODROME (reh. 12).—Syd Seymour and his Mad Hatter's Band and Company as booked.
ISLINGTON EMPIRE (reh. 12).—Wheeler and Davis' "Casino de Paris."
KILBURN EMPIRE (reh. 12).—Jose Brook's "Wide-Awake."

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BRISTOL EMPIRE (reh. 1).—"Try This One."
CAMDEN TOWN BEDFORD (reh. 12) (Flat pitch).—"The Novelty Box."
DOVER KING'S (reh. 12).—"The Blue Train."

MISCELLANEOUS

ASTON HIPPODROME (reh. 12).—"Mr. Jolly Boy."
AYR GAIETY (reh. 1) (Flat pitch).—James Hunter presents his "Bull's Eye Road Show."
BARROW-IN-FURNESS TIVOLI (reh. 11).—"Le Reve Parisien."
BATH PALACE (reh. 1).—"Tiny Town Follies."
BLACKPOOL PALACE VARIETY THEATRE.—Sir Harry Lauder, Mahala, Florence Oldham, Palace Tiller Girls, Derry and Sloan, Les Paulettes.
BLACKPOOL TOWER CIRCUS.—Season Programme.
BOURNEMOUTH PAVILION (reh. 1).—C. Powell Eastbury's "Playmakers" Concert Party.
COMMERCIAL-ROAD COSMOPOLITAN.—Louis and "The Frivolities of 1930"; Murray Leslie and Rex L'Estrange; Daimler and Eadie; Violina; Aubrey and Haye; Mavis Morgan; Janet Joy; Trevor and Grayling; Leon Alexandroff; Lydia Rossina, etc.
COVENTRY HIPPODROME (reh. 12).—"Pantzer's Midgets," and Co. as booked.
DUNDEE VICTORIA THEATRE (reh. 12).—Ian McLean's "Gold Diggers."
EXETER HIPPODROME.—Wilkie Bard, The Five Olracs, Jack Payne, Ritz Sisters, Bruce Macloud, Hengler Bros.
ISLINGTON CARLTON (reh. 11).—The Caritons, Tommy Trinder, Dekker and Pan.
PLYMOUTH PALACE.—Tom Arnold's "The House that Jack Built."
PUPLAR QUEEN'S (reh. 4).—"Laugh Parade."
READING PALACE.—"There'e No Argument" Revue.
SHEFFIELD HIPPODROME (reh. 12).—"The Dug-Out Melody."
SHOREDITCH "LONDON."—Jimmy Jewel and Co., Jack Raymond, Victoria Carmen and her Shadow, Hal Bryan, Gilbert's Dancing Boys, Lyane and Lynda Trio, Ernest and Rose, The Ladringlos, Ina Hill Trio, Briar and Hedge.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low pitch).—"Funny Boy."
UPTON PARK CARLTON (reh. 11).—Terry Wilson, Adagio Four.
WALHAM GREEN GRANVILLE (reh. 12) (Flat pitch).—"Speed and Sparkle."

Oldham's "Go As You Please" Competition.

Mr. W. Cedric Bailey, of the Colosseum Theatre, Oldham, organised a "Go As You Please" Competition during last week in the endeavour to find talent. There was a large number of entries, some of them of excellence. The winner of the first prize was Mr. Charles Mahon, who will have a part as comedian in a new show to be produced on October 27th, at the Colosseum, Oldham, to be called "Stars of 1930."

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THE PLAY IN PARIS.

(From Our Correspondent).

After a two months' truce, with the majority of the Paris tneatres closed for the anticipated dog days which failed to materialise, the season is now in full swing, with premieres every evening. There are several revivals, but the outlook is propitious with a long list of novelties. The "talkies" do not seem likely to dethrone tne "legitimate" yet.

R. Darzans remains at the helm at the Theatre des Arts, where he has just presented "Le Divin Aretin," a four act comedy by Alfred Mortier. It is a costume play of the sixteenth century, with the first scene showing a camp of tne Black Bands near Mantoue, where John of Medicis is in command. Pietro d'Arezro, known as the Aretin, has been forced to quit Rome because of his licentious poems. During the battle John is killed and Arezro saves a young girl, whom he adopts. Four years later the poet offers his services to the Venice Republic, where he lives enriched by his literary scandals. On account of a pamphlet he has written the English Ambassador has him beaten by a lackey. Though he has many ladies round him, known as the Arotines, Arezro receives his ward in his home after her education in a convent. Ho respects her innocence and prevents the girl meeting his mistresses. However, soon she is tempted to join in tne debauchery and is aided by a courtisane. But he sincerely loves the maiden, while permitting her to reside with the other woman, having secret intentions regarding her future. A rival reveals the true character of her benefactor and when Arezro chastises him the the man flourishes his dagger, where upon the girl in an endeavour to protect the man she adores, is killed in his stead. S. Fainsilber impersonates the poet, with a big cast, including Evrard, Rouyer, Mmes. Dufrene and S. Guisin.

"The Well of Loneliness."

A wave of controversy, beneficial for the birth of the play, swept over dramatic circles here relative to the rights of Miss Willette Kershaw to produce a stage version at the premiere of Miss Radclyffe Hall's book "The Well of Loneliness." The fact that tne book, published in Paris by John Reece, was barred in Great Britain, added interest to the work. Condensed in three acts (eleven scenes in curtain sets), artistically rendered, this piece depicts a sexually abnormal girl of noble blood who tries to fathom the freak of nature of which she is a victim. The motner, after the death of an affectionate father who understands, forces Stephen, as she is called, to leave the ancestral mansion when she learns of her daughter's failing. Stephen settles in Paris and tries to win fame as an authoress. She snares her home with Mary, whom she met in a woman's auxiliary camp during the war, but a former suitor refused by Stephen saves the younger girl from further temptation. The subject is risky and abounds in conversation without action, but this production in English has whetted the interest of the Anglo-American colony and is doing good business. Miss Kershaw, who is an American, has fashioned the rôle with talent, avoiding all offence, while Maude Cresswell portrays the stern mother, Lady Anna, in a dignified manner. Miss Cecil Hamilton plays Mary, with Madeleine Woolcott (from Philadelphia) as a person responsible for the revelation. The other rôles are held by Peter Upcher, John Burton, Nora Nicholson, Geoffrey Clark and Carries Maud.

The English Players.

Tne English Players, headed by Edward Stirling and Frank Reynolds, have continued playing Edgar Wallace's "On the Spot" at the Theatre Albert I. for the past two months despite weather conditions and the vacation period. It is still running.

"Six Filles à Marier."

Henry Darcet, directing the popular Scala, has started off with a three-act operetta, "Six Marriageable Daughters," by J. Guitton and R. Pujol, music by Raoul Moretti. It is a diverting entertainment of matrimonial adventures, warranted to amuse and notning more. For this phase Dranem, a prominent comedian of the gay city, is accountable to a great degree, and is supported by René Lenoty, Moriss, Simone Rouviere and Germaine Charley. A show not to be missed.

A Rip Revue.

M. Benoit Leon Deutsch, having taken over the Daunou, inaugurated his management with a new edition of "Par le temps qui Court," revue by Rip. A few up-to-date scenes have been added, with the former skit of the Americans getting tne best treatment at the big hotels in France featured. Jean Renouardt, former manageress, heads the cast again, surrounded by Mauricet, Barencey, L. Baroux, F. Gravey, José Sergy, J. Hubert and other clever people. Amusing entertainment for the classy set. M. Deutsch has likewise reopened the Nouveautes with a continuation of "Langrevin Père et Fils" by Tristan Bernard, and the Theatre St. Georges witn "Etienne," by Jacques Deval.

"Cinesonor."

E. Roze declares this production by André Baugé, at the Folies Wagram, is not a "talkie" but a four-act musical comedy, with a score by Maurice Planchat. This announcement may be needed when it is said that Pathé Natan, with the biggest circuit of picture houses, has embodied this theatre into its chain. "Cinesonor" tells of a sympathetic youth's advancement in a studio after saving an influential star lady from a watery grave and singing "Chagrins d'Amour." Baugé himself does this with good effect, in partnership with Robt. Casa, Baron, J. Monet, Mmes. Tariol Baugé, Solange Cardot, Cebron Norbens. This operetta will have a longer innings than was first expected.

"Bloomfield."

At the Théâtre Michel we have a new three-act comedy by Charles Lafaurie entitled "Bloomfield." Pierre Fresnay handles the title rôle quite well, having Huguette Ex-Duflos as a Greek charmer, and Irene Wells as an American just arrived in town.

The shocker, "Un Mois chez les Filles," by Maryse Choisy, adapted from her book for the Ambigu (described as a "reportage in three acts") has attracted attention, with favourable results for the producers. It is a study of prostitution endeavouring to teach a moral lesson, but not taken seriously by the average playgoer. Mme. Maxa acts the part of the girl journalist gathering copy in the haunts where gaiety is supposed to prevail. We see the inside of a newspaper office, but it does not look familiar. E.G.K.

"DELILAH."

AT THE PRINCE OF WALES' THEATRE.

A New Play, in Three Acts, by H. R. Barbor, presented by Edith Evans, Ltd., at the Prince of Wales' Theatre on Thursday, September 25th.

Naashon	Clement Hamelin
Manoah	H. O. Nicholson
Rachel	Beatrice Wilson
Delilah	Edith Evans
Ti-Ptah	Godfrey Kenton
Samson	John Longden
Jashi	Jack Leopold
A Neighbour	Sybil Wise
Bukt al Basr	Wilfred Fletcher
A Crier	Jack Martin
Janna	Norman Chidgey
Malachi	J. Aubrey Stanley
A Captain	Alan Lawrance
Kaza	Owen Griffith
Kir Bin Abu	Reyner Barton
A Smith	Harold Payton

Producers ... Edith Evans and James W. Moran

The play was withdrawn on Saturday night after four performances, and Miss Evans has taken the failure in a sportsmanlike way. The most gracious thing to do now is to wish her luck in the future and dismiss the whole thing in a few lines. The trouble was partly due to production, which fell down badly at critical points. For instance, the scene on Manoah's roof top, after the downfall of Samson, when the mother and wife come face to face, was well written and dramatically conceived. It was excellently played until the time when the procession of the Philistines bearing Samson captive passed below. Then what should have been a fine crescendo of theatrical interest went for almost nothing. The Temple scene was a poor incoherent affair when it should have been a tremendous climax, and there was the one terribly prosy interlude in which Samson harangues the Elders—oh! so gently!

The author was at fault in adopting a false, quasi-poetical idiom in his writing instead of taking leaves out of Mr. Shaw and Mr. Sherwood's works and using a crisp modern English. Generally, it is a mistake to attempt to embroider a Bible story and, dramatically, Mr. Barbor added nothing to the tale of Samson and Delilah by making her the chief figure. He his tried to get at the psychology of the character, but his motive is obscured by words. Miss Evans had some moments of fine intensity, but it needed a strong producer in front to tell her that some of her attitudes might have been improved. Mr. John Longden looked magnificent and threw a Philistine into the roadway with fine careless ease; he has a good voice, although he does not make the best advantage of it This Samson kept on a steady reasonable level throughout the evening. There was one superb scene in which Miss Beatrice Wilson figured so beautifully that the audience was gripped for ten glorious minutes, and Mrs. H. O. Nicholson was charming as Samson's mother. Mr. Wilfred Fletcher, as the bewiling Philistine, and Mr. Reynèr Barton, were the best of the others.

G.W.B.

ANSWERS TO CORRESPONDENTS.

I. L. WHITE.—*"The Merry Widow" was first produced at Daly's Theatre on June* 8, 1907. *The artist you mention was not included in the cast, and we do not know his age.*

E. COLLEDGE.—*Eugene Stratton died on September* 15, 1918, *aged fifty-seven. We are unable to give you the date and place of his last appearance, but he had been in failing health for some months prior to his death.*

Sexton Blake's Bloodhound.

At last "Sexton Blake" is quite complete at the Prince Edward Theatre. The bloodhound "Pedo," whose stage fright prevented him facing the footlights at the first performance, has now overcome this nervousness, and plays his part like an experienced actor.

THE MAGICIANS' CLUB.

FIRST LADIES' NIGHT OF THE SEASON.

The opening night of the Magicians' Club season took place on Wednesday last, at the Club's new headquarters, the Palace Hotel, Bloomsbury, and the increased accommodation offered by the Club's more commodious premises was taxed to its utmost. Mr. Louis Gautier, the President of the Club, was in the chair and he presided with his usual tact and charm over a very distinguished company. He announced after the interval, that the Council had decided, in response to numerous requests, to hold this year, at all events, the usual monthly ladies' nights on Wednesdays instead of Sundays. So many members had said that they were unable to be present on Sundays! In the new year, however, that was to say for January, February, March and April, they would revert to Sunday evenings for their ladies' nights.

There was, as usual, an excellent entertainment provided by Member Edward Proudlock, G.M., who was supported by many prominent members. It is amazing how faithful members and hon. members are to the Club, thus it was no surprise to hear Mr. Clifford Greenwood on the wireless one moment and to find that Mr. Lawrence Wright's able assistant had rushed away from the B.B.C. to play the opening overture and to accompany so many of the turns, which he always does with such consummate success. Mr. Martyn Herbert proved himself a capital entertainer. His "Property Man" skit, with its amusing patter, was a real gem of humour. "What a first turn!" rightly said the Chairman. "Datas" had to ask very often "Am I right, sir?" to the innumerable posers put to him, and he always was! Mr. Harold Stanton's violin solos were rendered with rare technique and feeling, and then we all sat back and gasped as Member Percy Barrs performed some of the most baffling magical tricks seen even at this hive of wizardry. He had several eggs on the table. Various cards were picked out from an ordinary pack of playing cards at intervals, and as each egg was broken the particular card picked was found all mixed up with the raw egg. It was all so cleanly and neatly done and various methods were employed in breaking the egg, which seemed thoroughly genuine to us, sitting right under the conjuror.

Miss Winifred Fairlie was a piano entertainer, new to us, but that she will be a top liner very soon does not need much prognostication. She has a bright distinctive charming style, and is a particularly good elocutionist. She opened with "Is it done in Surburbia?" a really great number; "The Silent Navy" was a good story, and her impressions of Miss Vesta Tilley, singing the seaside song and a servant girl's impressions of "Hamlet" were very clever. She had to do an "encore," and this was called "Other People's Luck," in which her characterisation was near perfection. It is in no spirit of denying the extraordinary cleverness of the Magicians' Club's gold medallist, Mr. Edward Proudlock, or the success of his "scarves" and "rings" tricks that we say that we should like to see him in some of his other clever tricks soon. We have seen him do this same show on nearly half-a-dozen consecutive occasions now. Of course, brilliance is there, and the reverend gentleman, who assisted him on the stage last Wednesday, as well as the rest of us were as mystified as ever. The Chairman announced that Mrs. Will Goldston had been specially requested to appear that evening. She had not performed before members of the Club for over eight years. Well, Mrs. Goldston completely captivated her audience with her subtly clever rendering of a country lass's dialect study, "How ashamed I was!" in which she made every point, and in "Those Italian Eyes," a delightfully-sung number.

After the interval, Member Ellis Stanyon appeared with his billiard ball, vanishing card and "knots" tricks, which went well, and Mr. George Kempton proved himself a capital humorist in such numbers as "The Unemployed" and "Women." It is a long time since Member Capt. Hunt appeared at the Club, but the popular cartoonist proved his worth once again, after his return from abroad, with some most artistic and topical work on the easel. He had a big reception and deserved it. Other names on a long programme included Members Frank Squire, Arthur Sherwood and "Demaur," all in magic, and Mr. Frank Stanley.

"THE SHOW'S THE THING."

AT PALACE, HAMMERSMITH.

This Archie Pitt production is undoubtedly the thing as far as audiences here go. On Monday they simply revelled in it and it is not surprising, for it contains thirteen scenes of unstinted entertainment, and not a moment is wasted. The book, dances, ensembles and production are by Archie Pitt, the music and lyrics by Gordon Courtney, and Pat Aza is the assistant producer. The fair-ground scene starts things off very originally and brightly, and thence to "Dancing Shoes" and "Gulliver's Travels," which is so funny that it has been used as Gracie Fields' West End sketch vehicle. The young ladies of the company entertain next, followed by Doris Hare, is a vocalist, a dancer and an actress who can be hailed as a discovery, who will be heard of more. A railway station episode makes a finale to the first part and the next big scene is the village schoolroom, which is the locale for a very funny episode. Terri Storri and Eric Stuart get in some good dancing in "Terribly fond of You," and "Local Colour," a domestic sketch, affords opportunity for some good acting by Doris Hare. The chorus are novel conjurors in the next scene; "Husbands and Wives" is another funny episode; "Dance away your blues" gives opportunity to Chris Wortman and Eric Stuart, and Doris Hare and Terri Storri offer some more ability in the finale. The fine cast includes, besides those mentioned, Dorothy Ciro, Stanley Brereton, Malcolm Rignold, Binks Bird, Betty Robinson, Vera Kennett, Bunty Kay, Priscilla Blythe, Cyril Denny, Martin Shields and others.

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VARIETY IN THE CINEMA.

By VIATOR.

Streatham Astoria.

Owing to an argument with a very charming policeman with regard to the two-hour car parking laws, I missed Miss Ann Penn's opening speech. I believe, however, she announces she intends giving her audience a complete vaudeville performance in the short space of time she occupies the stage. With her hair drawn away from her ears and the typical fringe, I found myself listening to the Lancashire dialect and mannerisms of Miss Gracie Fields singing "A Couple o' Ducks." Next, by donning a comic little hat and moth-eaten feather boa, we had Miss Nellie Wallace to the life singing "Three Cheers for the Red, White and Blue." Her next impression was that of a girl friend rendering "After I've Said I'm Sorry," before and after marriage, a perfect gem of simpering maidenhood and irate wife-dom. She gives us the robust Miss Sophie Tucker singing "Me and Myself"; Norah Blaney and Gwen Farrar, complete with the latter's farmyard noises; Miss Beatrice Lillie as the faded and unharmonious concert artist singing the "Floral Dance"; the Houston Sisters, rendering "Put Your Arms Around Me," and Lily Morris in "The British Working Man." Miss Penn looked very charming in a white tulle picture frock, but clothes seem to matter so little to this clever artist. With a touch to her hair and a hat she instantly becomes the person she mimics; she does not even stoop to burlesque; she just is!

Brixton Astoria.

Once again this theatre has excelled itself in the matter of its stage show. Last week the scene was a cocktail bar in a country club, and the orchestra were placed high up above the bar. The setting is very colourful and charming, with some of the Astoria Girls in delightful floral silk frocks and some of them dressed as boys in white shirts and flannels and fair wigs. "Those Four Chaps," in the persons of Messrs. Bobby Coomber, Paul England, Eddie Childs and George Neil, were attired in typically country club clothes—grey flannel "bags" and powder-blue sleeveless pull-overs. Their opening number was a very brisk rendering of "Cheer Up and Smile." Mr. Eddie Childs did an excellent buck dance and Mr. Paul England sang the "Song of the Dawn" delightfully and was afterwards joined by the Girls, with an effective tableau at the end. The Victoria Girls, in silver and petunia frocks, danced as only the Victoria Girls can and each of them did an individual number, which merely goes to prove the extraordinary versatility of these young ladies. Mr. Bobby Coomber made a great hit when he sang "Barnacle Bill the Sailor." It was particularly funny when the other "chaps" standing beside him popped on suitable hats for the part he was singing. A naval cap for "Barnacle Bill" and a little bonnet for the "shy young maiden!" Mr Eddie Childs did some very clever eccentric dancing and was joined in a duo by Mr. George Neil. For the grand finale the Astoria Girls don some wonderful frocks, with underskirts of red satin, and large panniered blue over-skirts and big white hats. When the final curtain went down Mr. Fred. Kitchen was literally thrown in front of the curtain by the "chaps," where he received much well-deserved applause. I am quite safe in describing "Cocktail Time" as one of the best of Mr. Charles Penley's magnificent productions.

Stamford Hill Cinema.

I saw a really great variety bill here last week. Nat and Joy Jackley have long been favourites of mine. In fact, ever since I first saw Papa George's two brilliant and talented offsprings I have not missed an opportunity of witnessing their performance. Ladies first—well, Joy lives up to her name. She is really a sheer delight, and I could watch her pretty face and slim, lithe, beautiful figure to further orders. But she can dance "some," too, in conjunction with brother Nat, who always impresses me as one of the best types of English youth—tall, upstanding, manly and with a rare distinction that is so appealing. They are both expert dancers and there is a charm about their act that is undeniable. They put over some smart comedy, too, all with that air of artistry that denotes real vaudeville. Well, Stamford Hill patrons agreed with my humble opinion of this fine turn in no uncertain way last week. Those two great comedy and burlesque artists, Morris and Cowley, also scored heavily in the bill, and so did Hobart and Hobbs. These two boys were playing their third return in twelve months, and they brought along some fresh material that was excruciatingly funny. I can never quite understand why they are not snapped up for production. They are keen, clever comedians, and are always introducing into their show some quite new "gags."

Davis Theatre, Croydon.

Although variety figures only at long intervals in programmes here, the selections by the Davis Theatre Symphony Orchestra, directed by Mr. Charles Williams, and the Davis Theatre organ, with Mr. Alec Taylor, are always popular items. The "Rio Rita" Gala held in connection with the film was a big success, and Mr. and Mrs. Sylvester, the ballroom champions, gave exhibitions of the waltz, fox-trot and the tango on this occasion. Mr. H. Arnold, the courteous publicity manager, told me of the really astounding business done at the Davis, the last time I saw him. This week they have "The Rogue Song" here.

Items.

At the Astorias under the control of Mr. Charles Penley during this week the pictures to be shown are Ronald Colman in "Condemned" and Greta Garbo in "The Kiss." These will be shown at the Finsbury Park Astoria, Brixton Astoria and Old Kent-road Astoria. At the Streatham Astoria the talking pictures are "Alf's Button" and "The Marriage Playground." The vaudeville at Brixton Astoria includes Clarkson Rose, the well-known comedian, and Olive Fox, in "Womanly Wit and Wisdom." At the Old Kent-road Astoria the artists are Herschel Henlere and Renee and Godfrey. At the Streatham Astoria the O'Gorman Brothers and Robb Daymar. At Finsbury Park Astoria the vaudeville includes Teddy Brown, the Victoria and Astoria Girls, Those Four Chaps, and the house orchestra, conducted by "Anton," with Pattman at the organ.

Sunderland's Amusement Project.

The Development Committee of the Sunderland Corporation has approved in principle a scheme that will transform the mile of sea frontage into a seaside resort of the most modern type. The scheme provides for the erection of an open-air salt water swimming bath, the construction of a block of shops on the Lower Promenade and the building at Seaburn of a large hotel, seven-story boarding house, cinema, shops and cafés in one large block, designed in the modernised Renaissance style.

The municipal golf course is already there, and adjoining this is planned twenty-five acres of amusement park and pleasure gardens. This will include a model yacht pool, a children's paddling pool, tennis courts, bowling greens, miniature golf courses, a sun bathing area, small bungalows for letting by the day, week or season, a car park for 250 vehicles, and a fun fair.

Literary, musical and theatrical notabilities were amongst passengers who sailed for New York in the Cunard liner "Berengaria" which left Southampton last Saturday, (September 27th). They included Miss Ida A. R. Wylie, the authoress, Mr. Frank Bridge, composer and conductor, and Mr. Leslie Howard.

NEW FILMS.

"YOUNG WOODLEY."

At the Capitol.

One advantage of talking pictures is that they enable stage plays to be transferred to the screen without the structural alterations and mutilations which formerly often changed their whole character. "Young Woodley," at the Capitol, is simply and solely a film version of the play; its adapters have allowed themselves an additional flight of imagination only in depicting Woodley, in his unhappiness after the sad ending of his boyish love affair, seeking bitter consolation with a "young person" from the town. The school atmosphere is caught more effectively in the film than it was in the play; the boys are tidier in their appearance, better-behaved and altogether truer to life. The scene in the drawing-room of the head master's wife is relieved by some delightful shots of a cricket match in the sunshine outside; in fact, we are almost persuaded into sharing the schoolmaster's surprise that young Woodley should prefer the tea party to the game.

The acting is consistently good. Mr. Frank Lawton repeats his success in the name-part, Miss Madeleine Carroll invests that essentially silly young woman, Laura Simmons, with the saving grace of charm, and Mr. Sam Livesay's Mr. Simmons is an amusing satire of a pedagogue. A very attractive performance comes from Mr. Billy Milton, who suggests Vining's looseness of morals whilst divesting the character of all grossness.

"THE BIG HOUSE."

Record houses have again besieged the Empire, Leicester-square, where "The Big House" opened recently. This is a great all-talking picture of prison conditions in America and the crowded houses are ecstatically appreciative. The story shows with graphic realism the terrible conditions which goad the convicts into a brave but unavailing effort to win freedom by force and its stark realism and breathless thrills held the audience spellbound. Wallace Beery, as "Machine-gun Butch," has the finest part of his career, and other stars who act at their best are Chester Morris, Lewis Stone, Leila Hyams, Karl Dane and Robert Montgomery.

"LOVE PARADE."

Generally released this week, this Paramount picture, "The Love Parade," is a merry story of the intimacies and intrigues about the throne of a very modern mythical kingdom, or rather queendom, with Jeanette MacDonald playing the Queen and Maurice Chevalier starred as her military attaché, who offer one of the most enjoyable and most memorable entertainments ever seen. There is an all-talking and a silent version. Maurice Chevalier is seen and heard in this gorgeous picture at his very best. The production is something different in all-talking musical film offerings, just as Chevalier is a personage entirely different from all other screen types. Seven specially-written musical numbers are featured. Lupino Lane supplies some clever acrobatic comedy and Lilian Roth, a well-known American musical comedy actress although not yet twenty years of age, makes her screen début in a maid's part. Ernst Lubitsch, who has the enviable reputation of having never turned out a failure, directed.

"COMETS."

An all-talking, all singing British production directed by Sascha Geneen at Twickenham, "Comets" is simply a series of variety acts strung together without any pretence of cohesion. It should draw by virtue of its names. As a variety bill it is first class and the recording and photography are good without being startling. Outstanding are the various turns contributed by Noni and his Golden Serenaders Band, and his troupe of girls and performing horse. His funny style is quite as preponderant on the screen and his band play a number of items in first-class instrumental ability.

Albert Sandler, the well-known violinist, and his assistants offer musical entertainment that is good in every sense of the word, proving himself a splendid performer with wonderful reproducing ability.

Heather Thatcher, Gus McNaughton and Jack Raine appear in a little sketch that does not mean a lot, and Rex Evans is seen in his piano entertainment. Billy Merson's work is as acceptable on the screen as on the stage and the big cast is augmented by Randle Ayrton, Flora Le Breton, Madame Monighetti, the Tiller Girls and the Melton Club Orchestra. This will be a popular booking.

LADY TREE'S "TALKIE" DEBUT.

The Stoll studios, which have been sound-proofed and fitted with the new Visatone "talkie" apparatus, have started work on their first "talkie," in which Lady Tree will make her début in a talking film. She plays a grandmother, with Kate Cutler as her daughter and Janice Adair as her grand-daughter. The Hon. Pamela Boscawen, Bert Coote, C. Aubrey Smith, Frank Goldsmith, Carl Harboard and Gibb McLoughlin are other members of the cast. The film is being directed by Sinclair Hill and the story, entitled "Such is the Law," will deal with a modern social problem. The backgrounds will be ultra-modern in every respect, the settings, furniture and gowns having been specially designed and created for the production.

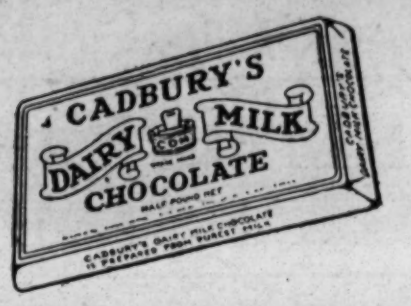
"THE ERA" 90 YEARS AGO

Dr. MENDELSSOHN

This great musician delighted a very numerous and highly-respectable auditory by his performances on Tuesday morning, on the great metropolitan organ in Christ Church, Newgate-street. He played several of the most difficult preludes and fugues of the master-spirit of the organ, John Sebastian Bach, and the celebrated *Passacaglia* of this composer, an aria varied no less than twenty different times in every possible style and manner; and followed up by a grand fugue on the first part of the melody. Dr. Mendelssohn also performed several of his own published compositions for the organ, one of two MS. compositions, and concluded with an extemporaneous fantasia, in which he introduced some of the most striking themes of the *Israel in Egypt*, "And the children of Israel sighed," "I will sing unto the Lord" "For He hath triumphed gloriously," all of which were first treated separately, and afterwards interwoven one with the other, in the most masterly and musician-like manner. Mendelssohn is justly esteemed the greatest extempore performer on the organ now living. Regardless of the common mode of attracting attention by a combination of the mere mechanisms of the instrument, such as contrasting one pretty sort of tone by another, he relies on exciting the feelings of his audience by a grandeur and novelty of thought and feeling which at once arrests the least observant spectator and rivets his attention and interest until these emotions give way to those of wonder, admiration and delight. The amateurs of the organ again had an opportunity of hearing the great master as he consented to play at one o'clock on Wednesday, on the new organ in St. Peter's, Cornhill.

Reprinted from "The Era," October 4th, 1840.

YOUR QUICK LUNCH



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WEDNESDAY, OCTOBER 1, 1930.

A THEATRE AS A WORKSHOP.

MR. WALTER HACKETT, the popular playwright, who has become the licensee and director of London's newest playhouse, the Whitehall, opened this week, plans to revive there one of the oldest traditions of the stage. That is to say, as a dramatist he proposes to be connected in the closest possible way with the theatre in which his plays are to be performed. He will make his theatre his workshop, his plays will be built there from the first word on his manuscripts down to the last tiniest detail in their production. This is the way in which the Elizabethan and Restoration dramatists worked in the theatre. They were always on the premises, they knew all the requirements and limitations of the medium by which they earned their living. The fact that the vast majority of their plays come so miraculously to life on the stage is chiefly due to this. They did not, like so many modern writers for the theatre, work in the seclusion of a study in the country, far from the crowd, and out of touch with the thoughts and opinions of the town. Neither did they, when their manuscripts were completed, deliver them into the hands of another person or persons, and hurry off to a villa in the South of France for a holiday. They lived in a theatre, and breathed that mysterious atmosphere which we call "theatre" all the years round. Their plays were part and parcel of the buildings in which they were gradually brought to life. The dramatist was always on the spot, ready to receive the suggestions of and collaborate with, his actors. He was able to detect and amend all the many faults in the construction of a play which only come to light when it is rehearsed on the stage; and when difficulties in the way of presentation arose, he was able to sweep them away by rearranging and rewriting. He knew all his players, their capabilities and limitations, and was, therefore, able to fit them with suitable parts. There are many people, we are aware, who question such methods of writing plays, but since Shakespeare, the greatest and most successful dramatist of all times, made use of them throughout his entire working career, there is surely something to be said in their favour.

Reviving an Old Tradition.

ANOTHER advantage of the policy revived by Mr. Hackett is that the casts appearing in his plays will, during the whole length of their runs, be under his constant personal supervision. Thus, playgoers may be sure of always witnessing performances unspoilt by that suggestion of slovenliness which is sometimes inclined to creep in when a piece has been played for a long time. The Whitehall Theatre, we rejoice to see, is being run by people who have spent all their lives in the theatre, and not by that abstraction known as a syndicate. Its policy will be a personal one, governed by the men in control of it. It is a happy augury for its success, we think, that closely associated with Mr. Hackett will be Mr. W. MacQueen Pope, who knows all sides of the theatre business and whose assistance should be invaluable, and Mr. Tom Reynolds, the producer, as stage director. To all who survey the theatrical scene to-day it is obvious that those ventures are most successful which are in the control of men of the theatre. Mr. Hackett, Mr. MacQueen Pope and Mr. Reynolds are, before everything else, practical men of the stage, with the theatre in their bones. It is comforting to learn from them that the Whitehall is not wired for talking pictures, and never will be so long as they are in charge. But they do not intend to overcome their rivals by merely ignoring them. The Whitehall theatre will extend to its patrons the same comfortable conditions as are to be found in the most modern palatially fitted cinema, and the amenities are a good deal better than those to be found in most picture-houses.

Constant Personal Supervision.

INTERVIEW.

CHARACTERS REAL AND IMAGINARY.

TALK WITH MISS GWEN FFRANGCON-DAVIES.

When Miss Gwen Ffrangcon-Davies told me that she dislikes being interviewed, she made it quite plain that she was not being merely grand and distant. "People seem to expect me to talk about myself," she said: "and really, there is so little that is interesting to be said on that subject."

I suggested, therefore, that we should discuss Elizabeth Moulton-Barrett, the character Miss Ffrangcon-Davies is now playing in Rudolf Besier's "The Barretts of Wimpole-street," and began by asking if she had prepared herself for the part by studying the poetess as she really was.

A True-to-Life Drawing.

"I read a lot of her letters," I was told, "and found a very vivid idea of what she was like before I got to know her in the play. I then had to fuse my conception of her into the woman Mr. Besier had drawn. And really I had very little difficulty in co-ordinating the two. I found Elizabeth as she is depicted in the play, remarkably true to life.

"Certain facts about her, isolated things, have been altered to suit the dramatist. A fair amount of licence had to be taken; it would never have been possible to make a play without some compression of time. The incidents in the play actually took place in a space of eighteen months; but for our purposes they are confined within six months. For instance, Henrietta's love affair, which is shown as being concurrent with Elizabeth's, wasn't actually so. And the father never found out about it until it was too late."

MISS GWEN FFRANGCON-DAVIES, as Elizabeth Moulton-Barrett.

The Heavy Father.

"Then Henrietta married her soldier lover, Surtees-Cooke?"

"Yes, she quietly walked out of the house, as Elizabeth had done, about a year later. The scene in the play, where Henrietta is forced to her knees, really took place two years before, on account of another man, a Mr. Palfrey. Elizabeth mentions it in one of her letters and refers to her sister's knees 'being made to ring upon the floor.' So you see the facts have been altered here and there, but the truth which the dramatist intends to convey remains. We are shown the atmosphere of gloom and resignation into which the coming of Browning brings light and life and hope. He really must have burst on that household like a ray of light.

"In the play we never see the tender side which the father undoubtedly possessed. He must have been genuinely devoted to his daughter, but she said that her heart beat at the very thought of a scene with him, so Browning persuaded her that the only thing she could do was to go quietly out of the house. However, so many people have told me that they have known fathers or grandfathers like Papa Barrett of the play, that the character cannot be so far-fetched as some have supposed him to be."

Preliminary Study.

"Do you give the same amount of preliminary study to all your parts?"

"When one is playing characters who have really lived, one naturally reads up all one can about them. That, however, does not often happen; though curiously enough, during the past year I have portrayed three real persons, all of whom lived in the same period: Lady Herbert, Florence Nightingale, and now Elizabeth Barrett. Imaginary people, of course, one takes from the authors who created them, and persons in classical drama—Shakespeare for instance—one reads about, though I believe the intellectual business can be overdone.

Inherited Acting Ability.

"A very strange thing is the art of the theatre, and I don't think I have seen a satisfactory definition of it yet. Acting ability springs up in such unlikely people. Whereas an intelligent man or woman, who can explain the reason for every little word and action in his part, when he walks on the stage absolutely fails to bring a character to life, others seem to draw unconsciously on long forgotten experiences of their own, or of their ancestors. One thing is very obvious: acting ability is passed on from generation to generation."

Duse's Emotional Hurricane.

"Did you ever see Duse?"

"I only saw her once; that was the last time she was in England. She was in a class quite alone. She didn't act, but by sheer force of imagination transformed herself into the characters she represented. I feel that she would never have been able to do eight performances a week. She would have been dead, killed by the emotional hurricanes she made herself go through."

"Which parts do you find easiest to play?"

"Those with whom I naturally have most in common. Magda, for instance, was very foreign to me, I had to make a complete jump outside myself to reach her. But with Nora I felt much more at home."

"Do the characters you play alter you personally in any sense?"

"If by that you mean, was I a twilight Princess when playing Etain? certainly not. Numbers of people seemed to imagine that while I was appearing as that character I lived in an atmosphere of lilies and languors and incense. Some of them even went so far as to suggest that I must have been in a state of unconsciousness when I walked on the stage. If I had been, of course, nothing could have prevented my falling up that rostrum. Oh no, I assure you I was very wide-awake indeed!"

"How do you build up your characters?"

"At the first rehearsals one doesn't know how one is going to play them. But one works at them, scraps and alters, and gradually they come to life. Mr. Ayliff, who produced us in 'The Barretts,' did not superimpose his ideas of the characters on the artists' conception. He allowed the actors to do the creating, and confined himself to useful criticisms and suggestions. The authentic Victorian atmosphere of the play is due to his supervision. He is a connoisseur of the period, of its furniture and decoration. I think he has been so clever in presenting a Victorian scene which is acceptable to modern eyes. He manages to recall the age without its many typical uglinesses."

R. C.

FORTHCOMING EVENTS.

TO-DAY.—"Knave and Queen," Ambassadors; "The Passing of the Essenes," Arts; "Unusual Varieties," Grafton; "The Heritage," Rudolf Steiner Hall.
OCT. 2nd.—"It's a Boy," Strand.
OCT. 3rd.—"The Outsider" (Revival), Apollo.
OCT. 5th.—Green-Room Rag (first of season), Strand; R.A.D.A. Players ("Three's Company"), R.A.D.A. Theatre, Malet-street.
OCT. 6th.—"All That Glitters," Duke of Yorks"; "None So Blind," Grand, Blackpool.
OCT. 8th.—"Topaze," New.
OCT. 9th.—"Marriage à la Mode," Lyric, Hammersmith.
OCT. 13th.—"Rich Man, Poor Man," Embassy.
OCT. 19th.—Green Room Club's Annual Dinner and Dance.
OCT. 20th.—"A Gentleman of the Jewry," Rusholme, Manchester.
OCT. 26th.—"Three Flats," Incorporated Stage Society.
NOV. 2nd.—Annual Dinner of the Stage Golfing Society, Savoy Hotel.
NOV. 7th.—Royal National Lifeboat Institution Matinée, London Hippodrome.
NOV. 23rd.—Annual Supper and Ball, Grand Order of Water Rats, Park-lane Hotel.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To:

Norman Berlin—Oct. 1.
John Duffy—Oct. 1.
Harrison Brockbank—Oct. 2.
Philip Tonge—Oct. 2.
Lady Tree—Oct. 5.
Doris Ashton—Oct. 5.
Marriott Edgar—Oct. 5.
Muriel Martin Harvey—Oct. 6.
Sir Walter de Frece—Oct. 7.
Florence Glossop-Harris—Oct. 8.

"The Heritage."

Sir Gilbert Parker's French-Canadian stories have been published in many editions and are still widely read. One of these, "The Lane that had no Turning," has been dramatised under the title of "The Heritage" by an at present anonymous author, and will be produced at the Rudolf Steiner Hall this (Wednesday) evening. Miss Madeline Clayton plays Madelinette, the emotional lead. Mr. Frank S. Henry is producing. The proceeds of the four performances will be given to the funds of the League of Mercy (for the support of hospitals).

BY THE EDITOR.

Craig and The Phœnix.

I had a long talk with Charles B. Cochran one afternoon. He told me that his offer to Gordon Craig is made in all seriousness. It has been decided to limit the run of "Private Lives" to three months, and at the end of that time he is willing to hand over the Phœnix Theatre to Gordon Craig for a production. Sydney Bernstein is anxious to co-operate because he is a great admirer of Craig's work.

* * *

Old English Comedy Suggested.

"All I want to do," said Cochran, "is to look after the business side. I promise not to interfere at all with the artistic direction. Craig can choose any play he likes and select the company, and I can find the necessary capital. The Phœnix stage is bigger than that of the Pavilion and considerably better than most of those in Shaftesbury-avenue. It may not be right for the Shakespearian tragedies, but it is suitable for almost any other kind of play. I should like to see him do an old English comedy."

* * *

Previous Suggestion.

I asked Cochran about his previous offers to work with Gordon Craig. He said that there were two, but neither of them were very definite. The second was a suggestion that Craig should produce a play at the Albert Hall, but it came to nothing. "I am a great admirer of his literary work and consider that no one has written more inspiringly about the theatre. It is time his ideas were put in practice on the stage, and I am willing to put a great deal of time and energy into making his production a great success."

* * *

A Talk With Gordon Craig.

The following day I went to see Gordon Craig, who is on a visit to London, and I asked him whether he intended to accept Cochran's offer. "I know nothing about it," said Craig, "except what has appeared in the papers. Cochran is a great genius and he could make anything pay. I am flattered by his interest in my work, but what I do not want is to make a single splash and then finish. After all these years it would be unfair for me to be judged by a single production, and if an offer is made for me to go into a theatre and do a series of plays I shall certainly accept."

* * *

The Irving Book.

Afterwards we talked about the Irving book, published to-day by J. M. Dent and Sons, which will be reviewed later in "The Era." Craig said that for twenty years he had been thinking of writing the book, because he felt there was something he could add to what had already been said about the great actor. He told me that at the age of eighteen he was in Irving's company, and the impression he made on him was so immense that it would be impossible to really get it into print. "I have not written a perfect book," he said, "but I have tried to show Irving as I saw and heard him."

* * *

Irving the Dramatist.

He read me part of one of the acts of "The Lyons Mail." It was just ordinary commonplace dialogue, "yet Irving made that scene so amazing," Craig said, "that every member of the audience was thrilled. When he acted in the play he was a dramatist and he provided something that was not in the text. The curious thing," he went on, "is that Irving had not the same natural genius for acting as my mother had. His name was Brodribb and out of that person he made the thing called Irving."

* * *

"Flush."

One of the most important characters in "The Barretts of Wimpole Street" is Flush, the spaniel. "Tuppenny of Wantage" acted perfectly at the first performance at Malvern, but he was inclined to growl when taken away from his mistress at the Queen's last week. It was not generally known that Flush is so temperamental that he had an understudy who appeared for him in the second part of the play.

* * *

An Actress from Canada.

I had a visit last week from Peggy Coucher and Laurence Albert Goodwin who had come from Regina in Canada. They confirmed all that has been written in these columns about the America embargo on the theatre out there, and they told me that except for one or two little theatres—mostly run by amateurs—and two of the cities in the East the ordinary stage does not exist in Canada at the moment. Peggy Coucher is an English actress who went to the Dominions when she was six. What surprised me most was to find that she has no trace at all of the American accent. Perhaps that is why they liked her so much in Regina where for some years she played the leading parts in the stock company at the Grand Theatre, with Mr. Goodwin as her leading character actor. They want to "break into" the English theatre. I wish them luck!

* * *

The Canadian Stranglehold.

Barry Jones, who is a partner of Maurice Colbourne, about whom I wrote in this column a few weeks ago, called to see me last week. He told me that the articles on the Famous Players' stranglehold on the Canadian theatres are bearing fruit. He had just had a cable from Colbourne to say that it is more than likely that the Canadian theatre will be open for another short tour whenever they are ready to take out a company. Barry Jones sailed for America last Saturday, but his immediate plans are uncertain.

Strindberg and Lehar.

Meeting Lea Seidl, the grave and demure heroine of "Frederica," the other day, I found that she gives the same impression of seriousness off the stage as on. She told me that her first public appearance was as a child in Franz Lehar's operetta, "Rastelbinder." Afterwards she played in straight pieces, even in Strindberg. "And now," she said, "I am back to Lehar again." Lehar, Lea Seidl informed me, has made a magnificent come-back on the light operatic stage. For a time it seemed that his long career as a composer was closing, but with his work "Paganini" he began again in a new vein, and has since gone on from success to success. "Frederica" followed "Paganini," and "The Land of Smiles" a musical version of "The Yellow Jacket," came after that. Now Lehar is beginning to refurbish his old work in his new manner. His next piece "The World is Beautiful," is a new version of "Alone at Last," written just before the War. Lea Seidl would like to be in Berlin for the first night in November. But I fancy "Frederica" will keep her here.

* * *

To Appear in Opera.

"Always I study and learn," said Lea Seidl, "I hope one day to sing at Covent Garden." "In Wagnerian rôles?" I asked. "No, for my voice would not be strong enough, but Puccini's Mimi—yes, and Butterfly too; and I long more than anything to sing Massenet's 'Manon.'" It is chiefly due to Cernikoff, the pianist, that Lea Seidl has come to London. He saw her in Paris, where she was taking singing lessons, and begged her to visit London. She is very happy with us, and thinks us

[*Photo: Sasha.*
MISS LEA SEIDL.

charming. But she has one regret. "I cannot bring my dog here," she said. "If I did, the poor boy must stay six months in quarantine, and that would be terrible for him."

* * *

An Omnibus of Plays.

From Victor Gollancz, Ltd., comes a second volume containing six of the famous plays of to-day ("Six Plays," Gollancz, 7s. 6d. net). The earlier one was a most discriminating and interesting selection, but the second would seem to surpass it in catholicity of taste. It is indeed an extraordinarily good set. Three of the six are by English authors: R. C. Sherriff's "Badger's Green" is a little cameo of village life; "Down Our Street," by Ernest George, is an East End comedy, the pages bristling with cleverly etched Cockney types and alive with their characteristic humour; while "Socrates," by Clifford Bax, strikes out a new line in the theatre. The remaining three are by American authors. Opening the book is the famous "Green Pastures," that tenderly beautiful play by Marc Connelly that has roused such enthusiasm in New York, and "Street Scene," by Elmer Rice, now to be seen at the Globe.

* * *

Susan Glaspell's Latest Play.

The sixth of the plays is "Alison's House," which Miss Glaspell has just finished, and which is published in this volume before publication in separate form and before production. It is, in my opinion, the finest play she has yet written, and at many times while reading it I thought of that other beautiful play of hers, "Bernice." "Alison's House" has something of that quality: it reveals an exquisite personality. On the eve of leaving the old Mississippi homestead, various members of a family discuss Alison Stanhope, the most distinguished member of the house, who lived and died there, and now is famed all over America for her poems. And it is only as each adds to the store of memories that the beauty and tragedy of her life stands forth. Their memories remove the halo from the saint and reveal the living woman. I should like to see the play acted.

* * *

"Bob" Courtneidge's Book.

I received a copy of Robert Courtneidge's book, "I Was an Actor Once," published last week by Hutchinson's, at 12/6, and a review will shortly appear in these columns. The same day I met Mr. Courtneidge, with a packet of manuscript plays under his arm. Fortunately, his severe illness has left no ill-effects, for he was looking extremely well. I congratulated him on his story of fifty years of theatre life, and he said: "You are luckier than I to have received a copy—I have not seen the book yet."

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Sept. 29, West Pier, Brighton.
ALIBI.—Oct. 6, Borough, Stratford.
ALL THAT GLITTERS.—Sept. 29, Grand, Blackpool.
ALMOST A HONEYMOON.—Sept. 29, W.G., New Brighton; Oct. 6, T.R., Sheffield.
ALMOST A HONEYMOON.—Sept. 29, Grand, Southampton; Oct. 6, T.R., Hanley.
ALOMA.—Sept. 29, P.O.W., Grimsby; Oct. 6, T.R., Bury.
APPEARANCES.—Oct. 6, West Pier, Brighton.
APPLE CART.—Sept. 29, T.R., Huddersfield; Oct 6, Prince's, Bradford.
ART AND MRS. BOTTLE.—Sept. 29, O.H., Leicester.
BAA, BAA, BLACK SHEEP.—Sept. 29, Grand, Luton.
BENSON, SIR FRANK (H. V. Neilson).—Sept. 29, T.R., Plymouth; Oct. 6, O.H., Torquay.
BEST PEOPLE.—Oct. 6, P.O.W., Grimsby.
BLUE TRAIN.—Sept. 29, Empire, Swindon; Oct. 6, King's, Dover.
BRANDON THOMAS REP.—Sept. 29 and Oct. 6, Lyceum, Edinburgh.
BY CANDLE LIGHT.—Sept. 29, Devonshire Park, Eastbourne.
CALENDAR, THE (North).—Sept. 29, T.R., Norwich; Oct. 6, Grand, Croydon.
CALENDAR, THE (South).—Sept. 29, Empire, Penge; Oct. 6, Hippo., Boscombe.
CAPE FORLORN (Barry O'Brien).—Sept. 29, King's, Southsea; Oct. 6, Theatre, Brixton.
CARL ROSA OPERA.—Sept. 29, T.R., Brighton; Oct. 6, Empire, Southampton.
COVENT GARDEN OPERA CO.—Oct. 6, T.R., Glasgow.
CHINESE BUNGALOW.—Sept. 29, Hippo., Keighley; Oct. 6, O.H., Buxton (3).
CO-OPTIMISTS.—Sept. 29, Empire, Liverpool.
DARLING, I LOVE YOU.—Sept. 29, King's, Hammersmith.
DEAR LOVE (Macdonald & Young).—Sept. 29, H.M., Aberdeen; Oct. 6, King's, Dundee.
DESERT SONG (A).—Sept. 29 and Oct. 5, Empire, Edinburgh.
DESERT SONG (B).—Sept. 29, Cork; Oct. 6, Belfast.
DOWN OUR STREET.—Sept. 29, Palace, Watford.
D'OYLY CARTE OPERA.—Sept. 29 and Oct. 6, Hippo., Golders Green.
FIRST MRS. FRASER (A).—Sept. 29, T.R., Leeds; Oct. 6, Pal., Manchester.
FIRST MRS. FRASER, THE (B. Co.).—Sept. 29, Artillery, Woolwich; Oct. 6, T.R., Guildford.
FIVE O'CLOCK GIRL (Macdonald and Young).—Sept. 29, Pal., Burnley; Oct. 6, T.R., Halifax.
FRENCH LEAVE.—Oct. 6, T.R., Exeter.
GIBBONS, ARTHUR, REP.—Sept. 29, T.R., Windsor.
GIRL FRIEND (Macdonald & Young).—Sept. 29, Sleaford (3), Grantham (3); Oct. 6, T.R., Loughborough.
GHOST TRAIN.—Sept. 29, Gaiety, Houghton-le-Spring.
HE WALKED IN HER SLEEP.—Sept. 29, County, Shrewsbury.
HEAT WAVE.—Sept. 29, T.R., Nottingham; Oct. 6, T.R., Brighton.
HERE COMES THE BRIDE (Macdonald & Young).—Sept. 29, T.R., Chatham; Oct. 6, Wimbledon.
HOLD EVERYTHING (Macdonald and Young).—Sept. 29, Pal., Hull.
HONOURS EASY.—Sept. 29, Tunbridge Wells (3), Hastings (3); Oct. 6, T.R., Margate.
HUTCHISON, PERCY.—Sept. 29, Grand, Wolverhampton.
JEW SUSS.—Sept. 29, Theatre, Wimbledon.
JOURNEY'S END.—Sept. 29, T.R., Birmingham.
JOURNEY'S END.—Sept. 29, Pal., Walthamstow.
JOURNEY'S END.—Sept. 29, T.R., Barrow-in-Furness.
JOURNEY'S END.—Sept. 29, Empire, Preston.
LILAC TIME.—Sept. 29, T.R., Rochdale; Oct. 6, Hippo., Keighley.
LIMPING MAN.—Sept. 29, Pal., Westcliff; Oct. 6, Grand, Swansea.
LITTLE TOMMY TUCKER.—Sept. 29, O.H., Blackpool.
LOVE LIES (Macdonald & Young).—Sept. 29, Empire, Stratford; Oct. 6, King's, Southsea.
LUCKY GIRL.—Sept. 29, T.R., Exeter.
MACDONA PLAYERS.—Sept. 29, T.R., Hanley.
MACDONA PLAYERS.—Sept. 29, O.H., Harrogate.
MAID OF THE MOUNTAINS (Macdonald & Young).—Sept. 29, Empire, Sheffield; Oct. 6, T.R., Nottingham.
MAN AT SIX.—Sept. 29, Colwyn Bay (3), Rhyl (3).
MAN IN POSSESSION.—Sept. 29, Hippo., Lewisham.
MASQUE THEATRE PLAYERS.—Sept. 29, T.R., Glasgow.
MICHAEL AND MARY.—Sept. 29, Grand, Croydon; Oct. 6, Gaiety, Hastings.
MIDDLE WATCH, THE.—Sept. 29, Prince's, Bradford; Oct. 6, Court, Liverpool.
MISS ADVENTURE.—Sept. 29, Court, Liverpool; Oct. 6, Dublin.
MR. CINDERS (Macdonald & Young).—Sept. 29, Court, Warrington; Oct. 6, O.H., Belfast.
MURDER ON THE SECOND FLOOR.—Sept. 29, Folkestone (3); Hastings (3).
MY WIFE'S FAMILY.—Sept. 29, Empire, Kilburn; Oct. 6, T.R., Norwich.
NAUGHTY WIFE.—Sept. 29, T.R., Grantham (3); Oct. 6, T.R., Worcester.
NINE TILL SIX (Barry O'Brien).—Sept. 29, O.H., Cheltenham; Oct. 6, Artillery, Woolwich.
NIPPY.—Sept. 29, Alhambra, Glasgow.
NO, NO, NANETTE.—Sept. 29, Hippo., Altrincham.
ON THE SPOT (North).—Sept. 29, T.R., Sheffield.
ON THE SPOT (South).—Sept. 29, T.R., Bournemouth.
OTHER MEN'S WIVES.—Sept. 29, Pal., Scunthorpe.
PADDY THE NEXT BEST THING.—Sept. 29, Rhyl (3), Colwyn Bay (3).
PATSY, THE.—Sept. 29, Perth.
PAVLOVA.—Oct. 6, P.O.W., Birmingham.
PEG O' MY HEART.—Sept. 29, T.R., South Shields.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Oct. 6, Pav., Perth.
RAVENSCROFT, STANLEY.—Sept. 29, Knightstone Pav., Weston-super-Mare.
RIO RITA.—Sept. 29, Alhambra, Bradford; Oct. 6, T.R., Leeds.
ROBESON, PAUL.—Sept. 29, King's, Glasgow.
ROSE MARIE (Macdonald & Young).—Sept. 29, T.R., York; Oct. 6, O.H., Leicester.
RUSSIAN BALLET.—Sept. 29, Cheltenham; Oct. 6, Lyceum, Sheffield.
SACRED FLAME.—Sept. 29, Empire, Wood Green.
SCORPION, THE.—Sept. 29, Prince's, Manchester; Oct. 6, Pal., Westcliff.
SECOND CHANCE.—Sept. 29, T.R., Dewsbury.
SILVER WINGS (Macdonald and Young).—Sept. 29, Grand, Swansea; Oct. 6, Empire, Swindon.
SILVER WINGS.—Sept. 29, Pal., Manchester; Oct. 6, T.R., Birmingham.
SO THIS IS LOVE.—Sept. 29, Kemble, Hereford.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Sept. 29, Brixton; Oct. 6, T.R., Chatham.
SUSPENSE.—Sept. 29, Folkestone (3), Eastbourne (3); Oct. 6, Grand, Clapham.
SQUALL, THE.—Sept. 29, T.R., Newcastle; Oct. 6, King's, Edinburgh.
STUDENT PRINCE (Macdonald and Young).—Sept. 29, Grand, Leeds; Oct. 6, T.R., Barnsley.
TERRY, FRED, and JULIA NEILSON.—Sept. 29, P.O.W., Birmingham; Oct. 6, T.R., Newcastle-on-Tyne.
THARK.—Sept. 29, T.R., Worcester; Oct. 6, Town Hall, Merthyr.
THIRD TIME LUCKY.—Sept. 29, Grand, Wolverhampton; Oct. 6, Pal., Chelsea.
TONS OF MONEY.—Sept. 29, Truro (3), Stroud (3).
TOPAZ.—Sept. 29, Empire, Southampton.
WHITE CARGO.—Sept. 29, Victoria, Dundee.
WARM CORNER (White).—Sept. 29, T.R., Bath; Oct. 6, P.G., Folkestone.
WAY OUT (Prince Littler).—Sept. 29, Palace Pier, Brighton; Oct. 6, T.R., Windsor.
WILD ROSE.—Sept. 29, T.R., Torquay.
YELLOW SANDS (Barry Jackson and Prince Littler).—Sept. 29, T.R., Margate.
77, PARK LANE.—Sept. 29, Grand, Oldham; Oct. 6, T.R., Lincoln.

RESIDENT COMPANIES.

BUCKLEY, FRANK, REP.—Hippo., Cannock.
CONLIN, EVELYN REP.—Hippo., Altrincham.
CORENTEZ LEAH, PLAYERS.—Pal., West Hartlepool.
DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
EMBASSY REP.—Embassy, Swiss Cottage.
FLORENCE, EMILY, REP.—Empress, Dundee.
FORTESCUE, FRANK, PLAYERS.—G. Walsall; R., Smethwick; R., Stratford; Hippo., Dover; O.H., Dudley; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
GRAHAM, NEVILLE, REP.—Queen's, Dundee.
HART, ARTHUR, P.—Col., Kettering; Empire, Chester-le-Street.
HOLMSHAW, PERCY, REP.—New, Crewe.
JULIAN AND WARD PLAYERS.—Victoria, Burnley.
LITTLE LEEDS REP.—Leeds.
LONDON REP.—Ardwick Empire.
MILLANE PLAYERS, H.M., Carlisle.
1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff.
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
REGENT REP.—Regent, London.
REPERTORY CO.—Greyhound, Croydon.
SHEFFIELD REP.—Rep., Sheffield.
VICKER'S STOCK.—Barslem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J. REP.—W.G., Blackpool.
WINSFORD, GRAHAM, REP.—R., Ashton-under-Lyne; R., Stockport.

REVUES

ACE HIGH.—Sept. 29, Pav., Abertillery.
ALIVE AND KICKING. (Francis Laidler).—Sept. 29, Hippo., Southend; Oct. 6, Hippo., Brighton.
ALL RIGHT ON THE WESTERN FRONT.—Sept. 29, Hippo., Rotherham.
BEAUTY ON PARADE.—Sept. 29, Hippo., Boscombe.
CASEY'S COURT.—Sept. 29, Pal., Huddersfield; Oct. 6, Pal., Camberwell.
CASINO DE PARIS.—Sept. 29, Palace, South London; Oct. 6, Empire, Islington.
CLOGS AND TOGS.—Sept. 29, Empire, York.
COME TO THE FAIR.—Sept. 29, Alex., Hull.
COUNCIL HOUSES.—Sept. 29, T.R., Darlington.
CRACK-A-JACKS.—Sept. 29, Oldham; Oct. 6, Liverpool.
DE LA FOLIE PURE.—Sept. 29, Empire, Newcastle.
DUG-OUT MELODY.—Oct. 6, Hippo., Sheffield.
DUGGIE NEVER OWES.—Sept. 29, Met., Manchester.
ERNIE'S END.—Sept. 29, Hippo., Portsmouth.
FAST LIFE.—Sept. 29, Hippo., Burslem.
FIND THE BABY.—Sept. 29, Grand, Doncaster.
FINE FEATHERS.—Sept. 29, Pal., Reading.
FUNNY BOY (Francis Laidler).—Sept. 29, Hippo., Ilford; Oct. 6, Alex., Stoke Newington.
GOLDEN MELODY.—Oct. 6, Pal., Southampton.
GOOD NIGHT.—Sept. 29, Olympia, Dublin.
HAMMER AND TONGS.—Sept. 29, T.R., Inverness.
HAPPY PEOPLE.—Sept. 29, Hippo., Newcastle.
HELLO, FOLKS.—Sept. 29, Empire, Nottingham.
HOT RHYTHM.—Oct. 6, Pal., Warrington.
HOUSE THAT JACK BUILT.—Sept. 29, Empire, Birmingham.
IRISH SMILES.—Sept. 29, Hippo., Birkenhead; Oct. 6, Empire, Chiswick.
JUST PLAIN FOLK.—Sept. 29, T.R., Barrow-in-Furness.
LARKS.—Sept. 29, Grand, Bolton; Oct. 6, Pal., Halifax.
LAUGH PARADE.—Oct. 6, Queen's, Poplar.
LAUGHS.—Sept. 29, Pal., Camberwell.
LIDO FOLLIES.—Sept. 29, Hippo., Eastbourne.
LOTS O' FUN.—Sept. 29, Motherwell.
LOVE LIARS.—Sept. 29, Empire, Belfast.
MAKING WHOOPEE.—Sept. 29, Hippo., Wolverhampton.
MERRY SIDE OF LIFE.—Sept. 29, T.R., Chester.
MILE A MINUTE.—Sept. 29, Peterborough.
MOONBEAMS OF 1930.—Sept. 29, Hippo., Salford.
MR. JOLLY BOY.—Oct. 6, Hippo., Aston.
NEW BIRD'S NEST.—Sept. 29, Grand, Llandudno; Oct. 6, Pal., Cork.
NIGHT IN HAWAII.—Sept. 29, City, Leeds.
NO PASSENGERS.—Sept. 29, Col., Kettering.
NOVELTY BOX.—Oct. 6, Bedford, Camden Town.
NUIT EXCITANTE.—Sept. 29, Alex., Stoke Newington.
ON THE ROAD.—Sept. 29, Pal., Bath.
PAINTED DOLLS.—Sept. 29, Empire, Bristol.
PAINTING THE TOWN RED.—Sept. 29, Pal., Carlisle.
PARIS AND PICCADILLY.—Sept. 29, Alhambra, Bradford.
PLAYBOX.—Sept. 29, Gaiety, Ayr.
PLAYTHINGS.—Sept. 29, Pav., Liverpool.
PLAYTIME.—Sept. 29, Hippo., Aldershot.
POLICE FORCE.—Sept. 29, Crown, Eccles; Oct. 6, T.R., Leicester.
REPLY TO THE TALKIES, THE (Francis Laidler).—Sept. 29, Empire, Finsbury Park; Oct. 6, Empire, New Cross.
REVE PARISIAN.—Sept. 29, Hippo., Sheffield.
REVUE SHOP.—Sept. 29, Empire, Croydon; Oct. 6, Pal., Hammersmith.
SENSATIONS OF 1931.—Sept. 29, Pal., Plymouth; Oct. 6, Hippo., Boscombe.
SHOW LIFE.—Sept. 29, Pal., Halifax.
SHOW'S THE THING.—Sept. 29, Palace, Hammersmith; Oct. 6, Empire, Croydon.
SOMETHING SENSATIONAL.—Oct. 6, Met., Bootle.
SOMETHING NEW.—Sept. 29, Granville, Walham Green.
SPARE TIME.—Sept. 29, Pal., Bradford.
SPEED AND SPARKLE.—Sept. 29, King's, Dover; Oct. 6, Granville, Walham Green.
SPLENDOUR.—Sept. 29, Osborne, Manchester.
STORY BOOK.—Sept. 29, Neath.
SUNSHINE SALLY.—Sept. 29, Hippo., Ashton.
THAT'S A GOOD GIRL.—Sept. 29, Newport.
THERE'S NO ARGUMENT.—Sept. 29, Pal., East Ham; Oct. 6, Pal., Reading.
THERE IS VARIETY.—Sept. 29, King's, Manchester.
THIS WEEK OF LAUGHTER.—Oct. 6, Empire, Kingston.
TOUT PARIS.—Sept. 29, Empire, Kingston.
TOWN SHOW.—Sept. 29, Bedford, Camden Town.
TRY THIS ONE.—Oct. 6, Empire, Bristol.
VAUDEVILLE VOYAGE.—Sept. 29, Met., Bootle.
WHAT PRICE THE NAVY?—Sept. 29, Empire, Sunderland.
WIDE-AWAKE.—Sept. 29, Grand, Clapham; Oct. 6, Empire, Kilburn.
WIFE TAMERS.—Sept. 29, Hippo., Aston.

CONCERT PARTIES.

BRAN TUB, THE.—Sept. 29, Gaiety, Harrogate.
CAPRICE FOLLIES.—Sept. 29, Hippo., Woodford Halse.
CHIPS UP-TO-DATE.—Sept. 29, South Parade Pier, Southsea.
FARCE.—Sept. 29, Clarence Pier, Southsea.
FRILLS AND FLOUNCES.—Sept. 29, Esplanade Pav., Ryde; Oct. 6, Palace Theatre, Wells.
FROLIC TIME.—Sept. 29, Priory Hall, St. Neots.
FUN OF THE FAYRE.—Sept. 29, Pier, Worthing.
HOLIDAY FAIR.—Sept. 29, Granville Gdns., Dover.
MANX MASCOTS, THE.—Sept. 29, Olympia, Cardiff.
MASQUERADE FOLLIES.—Sept. 29, T.H., Bridgwater.
MERRY SCAMPS, THE.—Sept. 29, Bridlington.
NE'ER-DO-WELLS.—Sept. 29, Esplanade, Ryde; Oct. 6, Granville Gdns. Dover.
NOVELTY FOLLIES.—Sept. 29, Pier, Plymouth.
PIERROT IN PLUS FOURS.—Sept. 29, Ilfracombe.
PLAYMAKERS.—Sept. 29, Rusholme Pav., Manchester; Oct. 6, Leslie's Pav., Manchester.
RIGMAROLES.—Sept. 29, Globe Pal., Maltby.
ROYAL QUIXOTES, THE.—Sept. 29, Pal., Louth.
SUPREMES.—Sept. 29, Bridlington.
TOPICALS.—Sept. 29, New Th., Sevenoaks.
TOWN TOPICS, THE.—Sept. 29, Band Pav., Clacton-on-Sea.

"THE ERA" LETTER BOX.

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FINSBURY PARK ASTORIA.

Enthusiastic scenes were witnessed on Monday evening, when the opening ceremony of the new Astoria, Finsbury Park, was performed by the Mayor of Islington, Alderman W. E. Manchester, J.P., welcomed by Dr. Ethel Bentham, M.P. The Astoria is the fourth in the chain of super talkie theatres in the Astoria Group, the sister houses all opened in the last twelve months being at Brixton, Old Kent Road and Streatham. The new Astoria is built on a site half as big again as that occupied by the Brixton. The Astoria has been designed by E. A. Stone, F.S.I., who is chairman of the board, the co-directors being S. Segal, managing director, J. C. Clavering, Albert, Arthur and Henry Lesser. The seating capacity is 4,000. The front elevation is modern and almost severe in its simpliciy of line. Its facia is carried out in cream and gold and green dull-glazed tiles.

The vestibule has been designed in the form of an octagonal courtyard, commanded by a central fountain of dull green and gold mosaic, standing on eight mosaic pillars. Above, a balcony with decorative iron railings overlooks the fountain, and high above is the domed ceiling with brilliant scarlet and blue mosaic.

The ceiling of the balcony is deep sky blue. Through artistic wall apertures the sun-bathed hills roll away in the distance, whilst ahead is a Spanish town with splendour, warmth and romance.

The promenade at the back of the circle resembles a stone balustraded terrace. The organ, a John Compton, has two consoles, orchestra pit and mobile, on the stage. The organ chamber is above the proscenium arch, hidden by one of the quaint shuttered windowed houses. The Western Electric system of sound reproduction has been installed.

The Stage.

The stage is as wide as that at Drury-lane, fitted with the most up-to-date counter weighting system for the rapid removal of scenery, and the most modern lighting equipment, as the policy is to include spectacular vaudeville, ballet and operatic scenas regularly. A full orchestra is to be a permanent feature of the house. The dressing rooms have been fitted with hot and cold water and ample clothes hanging space. Two complete ventilating and heating systems have been installed.

The first programme included the Astoria Girls, the Victoria Girls, Those Four Chaps and Teddy Brown. A troupe of dancers will be attached to the theatre. Over two hundred people were included in the opening presentation, of which details will be given next week.

Charles Penley is the general manager, with E. L. Dimmock as resident manager. Anton is the musical director and Pattman is in charge of the organ.

Interesting Printing Development.

Messrs. Willsons', the well-known show printers, opened an office in London in July of last year. It is of interest to note that so successful has this venture proved that they have now been compelled to move into larger and more convenient offices in Gloucester-mansions, Cambridge Circus. They have been theatrical and variety printers since the latter part of the 19th century, and we are sure the good wishes of their many friends and customers will be with them in their new home.

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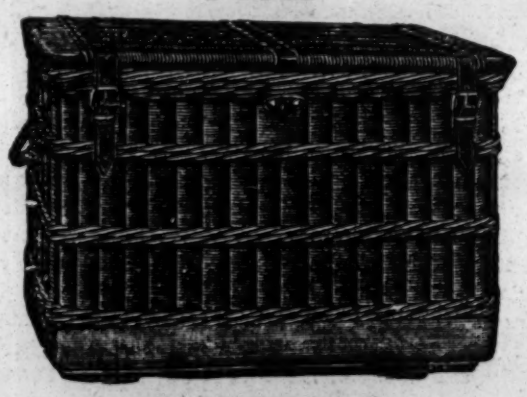
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Paisley Theatre.

Mr. Leslie Lynn, who has taken a lease of the Paisley Theatre from E. H. Bostock and Sons, Ltd., and who intends running chiefly variety and revue entertainments, had an auspicious send-off on Monday night. The attraction was "The Playbox," which was presented by George West, who proved himself inimitable as a mirth provoker. He was ably assisted by a capable company. Mr. R. G. Walker, who was resident manager under the Bostock régime has been retained in the same capacity.

"The Outsider" Revival.

Miss Isobel Elsom, Miss Stella Rho, Mr. Randolph McLeod and Mr. Cecil Fowler will have their original parts in Barry O'Brien's Apollo Theatre revival on Friday of Dorothy Brandon's "The Outsider," which ran for 109 nights at the St. James', in 1923. Norman McKinnel, Harold Huth and Eugene Leahy will play the parts created by Dawson Milward, Leslie Faber and E. Lyall Swete, and the other newcomers in the cast of ten will be Annie Esmond, Sebastian Shaw and Eric Lugg

The Variety Ball.

The Eleventh Annual Variety Ball will take place on Thursday, November 13th, at the Royal Opera House, Covent Garden, when Mr. Walter Payne, the President of the Variety Artists' Benevolent Fund, hopes that everybody in the profession will support him in raising a record amount for the artists' own charity. Tickets will very shortly be available at the price of one guinea, including refreshments, and early application should be made to Harry Marlow, Organiser, 18, Charing Cross-road, W.C.2.

New East End Music Hall.

The Cosmopolitan Music Hall in Commercial-road, E., will have a special send-off night on Sunday, prior to its public opening on the following evening. The bookings, it may be added, are in the hands of Fred Clayton, of 25, Charing Cross-road.

V.G.S. versus Brent Valley.

Wednesday last might easily be described as the "Black Wednesday" of the V.G.S. Owing to lack of support from the members in town, the Society could only field six of their own members, and a team of nine was completed by three non-members, and even then they were five short. This is a very regrettable state of affairs, especially so when it is known that the V.G.S. were hosts to a very hospitable club, and even more so when it is understood that a big number of members were in London and playing golf at South Lodge! It was hardly surprising, therefore, that the V.G.S. got the hiding from Brent that it so justly deserved. The Singles went in favour of the visitors by the narrow margin of one game, the winners for the Society being Messrs. Henschel, Rose, Bell, Merchant, and Mr. Jenner, of Brent, halved a match for the V.G.S. In the afternoon only one match was won, Henschel and Russel being the victors. Merchant and Esden managed to halve, the final result being a win for Brent by 9 to 6. Mr. Henschel once again proved that he is a class golfer. He did a wonderful round of 73 gross, 41 out and 34 home, from the 12 to the 17 inclusive his score for the six holes was 19—five, three and a four. He had in all five "birdies" in the round.

Committee Meeting.

On Friday last the Committee met and elected two new members, Carl Balliol and Mr. Harry Holt, the latter having a handicap of seven, should prove a very useful acquisition to the Society. It was learned with regret that Capt. Wadham, the popular Secretary of the Society, had been compelled to hand in his resignation owing to the pressure of business. The V.G.S. will sadly miss his keenness, and trust that the time may come when he will once again be free to renew his activities. The Committee, as a token of their esteem, unanimously appointed him a life member. Alex Rose, the Assistant Secretary, was elected to take on the work.

Members will be pleased to learn that Mr. Toley, of Brent Valley, has kindly consented to members playing at Brent during the week-end at the reduced fee of 3/6 per day. It seems that the Toley brothers are for ever giving a helping hand. A match was fixed between a team of golf pros., captained by our old friend Sandy Herd, for Friday, Oct. 31st, at Moor Park. The teams to be twenty aside, the charge to each member playing will be 30/-, this sum to cover caddies, fees and tips, lunch, tea and dinner and a theatre for himself and his professional friend.

Forthcoming Events.

This Wednesday at Harrow, the Society compete for the Charles Austin "One Club" contest, only one club to be used during the round. The following Wednesday, at South Lodge, the Merson Shield is down for decision.

Osborne and Perryer.

During one of their frequent visits to the London Coliseum last week, Ben Osborne and Nellie Perryer were approached for cabaret and also pantomime, and arrangements will possibly be settled immediately. This week Ben and Nellie are back at the Holborn Empire.

"Revue à la Frahcais."

Rehearsals have just been commenced for another super-revue which will be presented by Mr. Martin Henry. Walter Paskin is the producer, and Barney Lando will play the principal comedy rôle.

Finks and Ayres.

Since we last saw Finks and Ayres in the West End they have been enjoying a successful tour in the country with their marvellous skating feats. This week they are making their return to Town and are appearing at the Café de Paris and the Locarno, Streatham.

Meteoric Max.

Max Miller is rightfully proud of the fact that he is engaged this week at two leading variety theatres in a star position. At Hackney Empire he is second feature on the bill, with Hetty King at the head, whilst at Holborn he is one of the three top-liners, Will Fyffe and Randolph Sutton being ahead. Thus Max realises with meteoric rise an ambition he has had since he started as a single act, it seems only a short while ago, and justifies with brilliant éclat, the enconiums we have given him from time to time, and justifies the success we have predicted for him.

D'Alba Doubles.

D'Alba, the Australian mystic, is doubling at Chiswick and Ciro's this week, and next week goes to the Royal Hall, Harrogate. D'Alba's progress has been remarkably fast, so much so that she is already in demand for America.

Chez Dollie et Billie.

Dollie and Billie, who have been away from England for a good time, have opened a cabaret in Paris under the title of "Chez Dollie et Billie."

Pat Tierney Successful.

Pat Tierney, the ventriloquist, was much in demand at the recent Cleethorpes festival, and is photographed in the local Press demonstrating his powers. It is unlikely that he will be in town yet, as he is fully booked with "The Villagers" for the season, and for private engagements.

Collins' as Kine-Variety.

Islington's "hall-by-the-green" is being wired for talkies, with R.C.A. equipment, and will revert to a film-cum-variety programme in a week or two.

Bower and Rutherford.

A letter from Billy Rutherford in South Africa tells us that he and Elsie Bower played sixteen weeks in variety, and were then engaged to play the leading rôles in "Mr. Cinders" out there. They opened with very big success, and were quite enjoying their season in musical comedy. The cast, besides themselves, includes Reg. Palmer, Florence Hunter, Harold Meade, Cal and Nona Kay, Syd. Smith, Helen Gillham, Miss O. Morgan, Bill Charteris, and the Charles Ross Girls, and a male chorus. Elsie Bower is playing the part created here by Binnie Hale. The show was produced by Charles Ross, who is said to have excelled himself with this work, and his arrangement of the dances.

Change of Address.

From October 2nd, the address of Foster's Agency will be Leicester Square, Theatre Chambers, London, W.C.2. Telegrams: Confirmation, London; telephones: Gerrard 8818, 8819.

Manchester Vaudeville.

Gene Sheldon, in his panto-mirth comedy act, comes to Manchester, for the first time, on the Manchester Hippodrome bill this week; and the many admirers of G. H. Elliott are glad to welcome the famous chocolate-coloured coon at the same house. Here is another big bid for the popularity of variety; for the acts include also Robb Wilton (with Florence Palmer), in "His Journey's End," and a first visit of the Silver Singers, with such additional turns as the merry Max Theilon troupe of Russian artists, Leonard, Lemon and Sonia, and the comedy act of Manuel Vega.

The Broadhead houses are, as usual, loyal to tradition. The Hulme Hippodrome has a strong bill topped by Nixon Grey and strengthened by Lena Brown, with Jules Cheroy in a balancing act and Harvey and Bain at the piano in immediate prominence; the Metropole Theatre is showing the Duggie Ascot success, "Duggie Never Owes"; the revue, "Splendour," is at the Osborne Theatre; and at the King's, Longsight, the W.D. Productions have their fine show, "This *Is* Variety."

For South Africa.

Ford and Aldous, the comedy and dancing duo, sailed from Southampton on Friday last, Sept. 27th, per R.M.S. "Balmoral Castle," to fulfil an engagement with African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Jack and Sylvia Kellaway.

Returning to the West End last week after an absence of six years, Jack Kellaway introduced a new partner, and his original dance offering was given a splendid reception at the Holborn Empire. Jack was the recipient of many offers during the week and his business arrangements are being handled by Harry Hilling.

The Ubiquitous "Pro."

Truly the "pro" is ubiquitous. A recent trip into North Wales confirms this fact. Thus, in a little place called Abersoch, which is almost the furthermost point in that wild but beautiful peninsula which juts out into the Irish Sea, who should we run into but Joseph C. Reason, the well-known accompanist and solo pianist who used to be so prominent a member of the Concert Artists' Association. Joe migrated to Liverpool a year or two back, and wished to be remembered to his many old friends, and to tell them that he is still very busy.

Then, two days later on a misty day at the foot of Snowden, we were surprised to see a familiar tall figure emerge from a very nice saloon car. It was none other than Norman Long. We induced Norman to take the trip up with us in the mountain-rack-railway, and the last we saw of him was snapshotting us from the train as we were making the return journey on foot. Norman had not time to stumble down those mountain paths with us in the drizzling rain—but we shall have to find out about that photo!

Cheap Lingerie.

Philip Metz, of 58, New Bond-street, advertises some real bargains in French lingerie. It will be worth a call to see these lines, which he is clearing off at special prices for professionals, on mention of the "Era."

"Fine Feathers."

Those happy tourists of "Fine Feathers" were at the Empire, Penge, last week, where the show made its usual pleasing appeal, thanks to the splendid team work of the company, which includes Dan. Young, Marie Ambrose, Phil and Phlora, Haywood, Hay and Dorina, Kenealy Sisters, Phyllis Goodwin, Frederick Verity, Eddy Bayes and the Girls. During the past few weeks they have been playing Brighton and Boscombe, and a very enjoyable time has been spent at those cheery places. "Fine Feathers" is at the Palace, Reading, this week, and then continues its journey northwards.

Billy Caryll and Hilda Mundy in America.

News from the folks at home tells that Billy and Hilda arrived safely in New York after a splendid trip. They were having an enjoyable time looking around, and were greatly interested in their first impressions of L'l ole New York.

The Sherry Family.

For the past two years, Dan. Bros. and Sherry have been touring their own production, "A Sherry Cocktail," in which nine brothers and sisters of this talented family were featured. All these clever artists are now rehearsing for a new show which opens at the Empire, Penge, on October 6.

Talbot O'Farrell's New Production.

Last week, Talbot O'Farrell gave us some interesting news of the show that he is producing at the end of the month. It has an original book, with original music, and will be presented in sixteen scenes, with a cast of several well-known names, including Talbot O'Farrell, who for the first time since his successes at the Empire, Leicester-square, will appear without the grey hat.

Phyllis Bourke.

At the Empire, Birmingham, this week, Phyllis Bourke resumed under the management of Tom Arnold, and is appearing with George Doonan in "The House That Jack Built." It will be remembered that Phyllis played long seasons with the No. 1 and No. 2 tours of "Clowns in Clover."

Grey Matter!

At Brixton last week, Sammy Shields told us a couple of Eddie Grey's "creations"! Playing golf with Jack Barty, Harry Nathano, and Alf. Byron, Jack hit a ball which went soaring away up to the heavens, and Eddie chipped in with "That'll have snow on it when it comes down"! During a visit to Aberdeen, Eddie had been trying for a whole week to get a Scotsman to treat him, and declares that when he did get him to take some money out of his pocket they were old Roman coins!

Nathano Bros.

Whilst Steve Nathano is resting in Paris for a couple of weeks, Harry Nathano is enjoying some good golf around town. Harry rejoins his brother at the end of the week as they are due to commence another tour of the Continental cities on the 15th inst.

Reno Bros.

Back from South Africa after a three months' successful tour, the Reno Brothers are making their re-appearance this week at the Pavilion, Glasgow. Next week they return to the Argyle, Birkenhead.

The Boys are introducing a Boy Scout number which was written for them by G. S. Melvin.

Gracie Fields "At Home" in New York.

It was excellent news to hear from America of the success of Gracie Fields in New York. Pat Aza told us on Monday that they had a 'phone call from Gracie, who said the reception was really wonderful. It reminded her of the Palladium or the Holborn. She sang eight numbers, and the audience surprised her by calling for various numbers like "The Co-op. Shop" and shouting out "Good old Lancashire." Pat tells us that Gracie plays two weeks at the Palace, New York, and, according to present arrangements, returns to London.

The Late Joseph Platt.

The funeral took place on Saturday of the late Mr. Joseph Platt, Managing Director of the Oldham Empire Theatres of Varieties, Ltd.. Mr. Platt was at the Palace Theatre earlier in the week, during which he had a seizure. Three doctors were quickly in attendance but he passed away.

Mr. Platt was highly respected by all, and in the past he was much interested in what is now the Rugby League, having been for several years the Treasurer and Secretary, an office he also held for Oldham R.F.C. The funeral was well attended by representatives of various bodies of which Mr. Platt had been a member, including his co-directors, the football club committee and others. Among the mourners were Mr. A. Killick Mayall, O.B.E. (Chief Constable of Oldham, step-son), Mr. Bert Mayall, Mr. Leigh Whipp (secretary) and son-in-law, and Mr. Phillips, and Mr. A. M. Loader (General Manager). A large number of beautiful wreaths were sent by the family, the directors of the theatre, the theatre staffs, Messrs. Wild and Co. (billposters), Mr. Loader, the Musicians' Union. "The Why Go To Paris" Co., Mr. W. Cedric Bailey, the Colosseum, the Rugby League (made to represent a football field with goal posts and ball, the Oldham Football Club, and upwards of a hundred floral tokens of respect.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

We talk rather glibly of "the hope that is born of despair." I doubt whether one of the woman novelists who are so fond of the phrase understands what it means. Yet the way to find out is simple. You have only to look at Horace Kenny. Although he is always about to start some desperate enterprise without the slightest chance of succeeding, the ghost of a valiant smile always haunts his melancholy face. We have watched him strive vainly to convince the Manager that he could sing. Now we listen to his noble resolve to swim. In "The Channel Aspirant," he thinks merely of crossing from England to France. Unlike those who have done so already, however, he has decided to launch himself not from Dover, but from Land's End. In reality he has been persuaded to choose this strange starting post by a villainous trainer who is in league with a brother-in-law. They want their victim to drown in order that they may handle the fortune just left him by an uncle in Australia. The Channel aspirant, finding this out in time, binds his trainer and leaves him to drown in the oncoming tide.

As Willy Pantzer has returned, the programme is dominated by his ten comedians, large and small. In "The Bewitched Kitchen," they perform such fantastic acrobatics that the scene seems to be the abode, in actuality, of gnomes who can travel through the air at will. In their "Mad Night in Maxim's Cabaret, Paris," they form themselves into a xylophone band which plays with elfin dexterity besides dancing, jesting and gambolling. The burlesque prize-fight between the smallest pair of the troupe steadily increases in fun.

The bill is particularly rich in humour. The "Spots of Bother" in which Clapham and Dwyer indulge are of course, admirable examples of perfectly-timed back-chat, imbued with an exquisite feeling for irresponsible nonsense. The ever-popular Jack Barty talks to us about his private adventures with great gusto, and joins in the merry pranks of Naughton and Gold.

There is also a wealth of singing, for besides Winnie Melville and Derek Oldham, Leonard Sowings fills this vast auditorium with the rich ringing notes of his fine voice. The Troy Sisters and Helen sing with great charm. Senorita Asuncion Granados remains a second week. The Klein Family entrance us with their feats as musical and trick cyclists.

Byron and Byron.

At the Empire, Holborn, last week, Victoria and Alfred Byron were a popular feature in the bill, and are this week at the Empress, Brixton, meeting with similar success. In a couple of weeks' time they go on a Provincial tour with Layton and Johnstone.

THE PALLADIUM.

Before long "Black Hand George" will be a celebrity of the talkies. When he springs out on being "generally released," Georgie Wood may not, I suppose, act nim on the halls again. Just in case that may be so, we would be well advised to see as much of him as possible "in the flesh" while there is time. He is one of the best of Georgie Wood's many clever studies of schoolboy psychology, and while some of the other sketches in this series are equally good, we shall miss the escapades of this young desperado on the halls.

We cannot hear enough of "Lamb Charps." That baby voice of Grace Allen grows more entrancing every time we hear her novel ideas on crossword puzzles or other guessing games. Much of the enjoyment is caused by the way George Burns heightens the effect. He is the quintessence of matter-of-fact efficiency, so much so that he is well prepared for all the problems of life—all except one. And that one, of course, is Grace Allen.

Those expert tumblers, Miller and Wilson, are billed as comedians, and it would be hard to say whether they give us more laughter than thrills, or more thrills than laughter. Wyn and Ivy are their lively selves in song and dance. Athol Tier acts in his own quaint style, and Les Athenas provides an athletic speciality of great interest.

There is novelty in all that Viola and Martin Roses do. Directly they enter as a modest maid ardently pursued by an impudent sailor, we sit up and take notice. This amusing dance is followed by Martin Roses' burlesque (with a pair of dainty dummy legs) of graceful, slow-motion, contortions. But the chief thrill occurs when Viola Roses, to the apt tune of "Happy Feet," gambols up and down a flight of stairs on the points of her toes, even when in the position of the typical Russian dance.

The first appearance on the halls of Peter Dawson is memorable. With an uncommonly well-chosen repertoire, he arouses us all to genuine enthusiasm with his splendid voice and masterly manner. As the "Dowager Fairy Queen," Cicely Courtneidge gauges the taste of the Palladium so well that I overhead this curious piece of unofficial information. "But then, of course, she was brought up on the halls." What greater compliment could we pay her than to disregard the well-known facts of her career with such assurance!

Vera Pearce for Variety.

Vera Pearce, the musical comedy artist, makes her first variety appearance next week at the London Coliseum.

Gould and Gould.

After three years' successful run with Thomas F. Convery's "League of Neighbours" revue, Gould and Gould start a long variety season at the Hackney Empire next week.

HOLBORN EMPIRE.

Like a cherub with white whiskers instead of wings, Will Fyffe waddles to the footlights and beams upon us benignly. Out of the fullness of his heart and for no other reason (or so it seems), he must sing to us and talk to us about the celebration of his hundredth birthday. Old age has no terrors or distresses as he acts it. Far from bringing labour and sorrow, his increased span of years has mellowed the heart and ripened the spirit in joyful understanding. More than half of what he says, of course, is merely meant to make us laugh. Under all his flashes of merriment, however, the old fellow is wise. While his tongue wags nonsense, his manner is philosophical. He brings balm to a generation which is frightened of growing old at forty. Age, he teaches us, should be hearty and proud, and his wealth of years is to be envied by us as riches are envied by the poor. The lesson is so vivid, so invigorating, that we find some difficulty in convincing ourselves it is all make-believe. What a power Will Fyffe's imagination has, to reach forward like this to a stage of life that few men ever attain.

The sense of character possessed by Ben Osborne and Nellie Perryer creates as complete a stage illusion as any theatrical producer might conjure up with meticulously "real" scenery. The coster and his girl who watch the prize-fight are so faithfully copied from the life, in every gesture, intonation and grimace, that their surroundings at the ring-side present themselves to our inward eye although all there is actually to be seen on the stage consists of a couple of chairs. It must also be mentioned that the duologue is admirably written.

On the uni-cycle, George Dormonde performs in a way that is all his own. Several cyclists may clown quite comically and execute feats of great difficulty, but no other can add to these gifts such a droll sense of acting awheel: he pedals in attitudes which express moods, manners and even more effectively than many a stage player who has the free use of his feet.

The Hindustanis execute striking feats with speed and impressiveness. Paul Kirkland pursues the elusive paper cone, which he balances on eye or ear, with a desperation which is as comical as his sense balance is astonishing. An attractive dancing act is contributed by Syd Royce and his partner, Max Miller's cheerfulness is very infectious, and the Buckleys juggle with hats amusingly.

In his persuasive, coaxing style, Randolph Sutton carries the audience away with him in songs of courtship and comedy. Trevor Watkins moves us all to the sentimental mood with songs of love most tenderly sung.

THE WALTZ OF THE YEAR

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

The House of Feldman is out to beat all records this pantomime season. It is equipped with one of the strongest budgets of winners ever published and producers and artists will do well not to overlook them. The established successes of the moment are "Dancing With Tears In My Eyes," "Like A Breath Of Springtime," "Watching My Dreams Go By," "I Love You, I Hate You," "When You're Smiling," and "The Barmaid's Song," and these numbers are proving tremendously popular with the radios and recording songsters and bandsmen.

"Dancing With Tears In My Eyes," continues to be the most phenomenally successful waltz ballad of the year. Artists and bandsmen everywhere are unanimous in their praise of this beautiful number.

Bert Lee and Irene Shamrock have taken up "Dancing With Tears In My Eyes," and are making a sensationally successful feature of this big winner.

Marie Ambrose and Dan Young, appearing in Harry Day's "Fine Feathers" revue, are scoring an outstanding hit with "I Love You, I Hate You."

Famous Ella Shields appears this week at the Queen's, Poplar, and is making a huge hit with the new waltz ballad, "Dancing With Tears In My Eyes." Miss Shield's gives a truly wonderful interpretation of this outstanding number.

At the Shakespeare Theatre, Liverpool, Don Ross registers a big hit with "When You're Smiling."

A new fox-trot ballad for which terrific popularity is predicted is entitled "Songs I Heard At Mother's Knee," and is being introduced for the first time by popular Syd Moorhouse.

J. Shurman Fisher's Sixteen Palladium Girls are making a special vocal and dancing feature this week of a snappy Feldman winner entitled "Keep A Little Sunshine Always In Your Heart."

Bunny Doyle continues his enormous success with "The Barmaid's Song," featured in Harry Slingsby's popular revue, "Painting the Town Red."

"Dancing With Tears In My Eyes," is proving a wonderful hit for Teddy Morris and his Boys in "There's no Argument" revue. A big vocal and instrumental feature is made of this magnificent maltz ballad hit. Teddy and the Boys are also putting over, with very big success, "Go To Bed," "Si, Si, Senor," "Singin' In The Bathtub," "Mother's Smile," and "When You're Smiling."

Lawrence Wright Music Co.

Lawrence Wright songs that will certainly be well in evidence during the winter season are the sensational new ballad by Horatio Nicholls; "Say A Little Prayer For Me," which we confidently predict will sweep the country; "When I Passed The Old Church Door," a song that lends itself admirably to production; "Sunny Side Of The Street," without a doubt one of the most popular dance tunes of the year; "Adeline," a number which, although only a few days old, is in great demand. For a duet we emphatically recommend "Exactly Like You," whilst "Sittin' On A Rainbow" is a bright cheerful number, in fact the logical successor to our famous "Happy Days Are Here Again." Horatio Nicholls' "Gipsy Melody," is a really beautiful waltz ballad that should be the feature number with every one who can use this type of number. Another excellent production number is "That Night In Venice," and "I've Got A Feeling," one of those snappy light comedy songs that puts you immediately on good terms with your audience. A number that is certainly original and which we feel sure will appeal to all types of audiences is "Little White Lies." Never in the history of the Wright firm has there been such a wonderful assortment of numbers issued at one time that will suit every type of act.

At the Grand Theatre, Brighton, this week, those dainty and clever artists, the O'Farrell Sisters, are scoring a huge success with "Sittin' On A Rainbow" and "I've Got A Feeling"; both these numbers hit the high spots of popularity and these two are assured of a hearty reception at each performance. Miss Ella Shields, the ideal of ideals, is topping an excellent programme at the Queen's, Poplar, this week, where she is creating a furore with her rendering of "Adeline," the new song that has just been issued, also "I Don't Wanna Go Home." Miss Shields needs no eulogy on our part, as her performance is too well known to every one for us to make further comment.

We had the pleasure last week of hearing Eddie Emerson, of the team of Emerson and Taylor, feature that excellent number, "Sunny Side of the Street." It was at the London Music Hall, Shoreditch, where he completely stopped the programme. In addition to the "Sunny Side Of The Street," Emerson and Taylor are making a very big feature of "Sittin' On A Rainbow." Those staunch supporters of the house of Wright, Peel and Curtis, last week at the Empire, Croydon, found a marvellous applause-getter in "Meet Me In My Dreams To-night." This number is admirably suited to their style of work. These boys have in active preparation two new numbers, namely: "Little White Lies," a ballad that is bound to sweep the country; also a light comedy number, "Adeline." We await with eager anticipation the time when we shall have the pleasure of hearing these two numbers.

Those very clever Scottish lassies, the Thompson Sisters, were at the Balham Hippodrome last week, and the two outstanding numbers were "Sunny Side Of The Street," and "Sittin' On A Rainbow." Two other Wright numbers are in active preparation which will make an all Lawrence Wright programme in this very dainty act. Rosie Lloyd, at the Metropolitan, Edgware-road, last week, introduced a new light comedy number, "I've Got A Feeling," with excellent results, putting this song over as only she can. Miss Lloyd has another Wright number in rehearsal, namely, "Adeline," which we confidently expect will be a very big winner for this clever artist.

As pantomime time is drawing near we would strongly urge all artists to get in touch with us immediately, and would also point out to producers that we can supply them with plenty of numbers to fit all situations in every pantomime. Don't forget the address: 19, Denmark-street, Charing Cross-road, W.C.2.

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(*Continued on page* 13).

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BENTLEY'S AGENCY.

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Sept. 29, EMPIRE, LEEDS.
Agents: RICHARDS & MARKS.

VICTORIA ALFRED
BYRON and BYRON
IN "LAUGHS."
Sept. 29, EMPRESS, BRIXTON. VACANT OCT. 6th.

FROM THE SONG PUBLISHERS.

(*Continued from page 12.*)

Concannon, the Australian soprano, is featuring this at all her engagements and says it is one of the biggest songs she has ever handled. Ike Hatch also features "I Remember You From Somewhere," and is delighted with the reception accorded "Don't Tell Her What's Happened To Me."

Joan Brett, appearing with "Funny Boy" revue, writes to tell us of the great success she is having with "A Cottage For Sale." This charming song still continues to be the biggest seller in the country and is bound to be a very big request number for some time to come. The panto season is quickly approaching and artists looking for material of every description should make a point of hearing the firm's latest budget of winners.

Syd Roy and his famous Lyricals, appearing at the Islington Empire this week, make a big feature of "Harmonica Harry" and "A Cottage For Sale," the latter being beautifully vocalised by Harry Maxwell. Maude Carroll writes to say she is receiving encores nightly for her rendering of that great Irish waltz ballad, "By The Waters Of Killarney." This is a certain applause-getter for all vocalists and is becoming a standard number. Marie Nyman, appearing with Talbot O'Farrell's Road Show, is doing very big with two Victoria hits, namely, "So Beats My Heart For You" and "I Remember You From Somewhere." Miss Nyman, writing from West Hartlepool this week, tells us that she stopped the show on Monday night with "I Remember You From Somewhere."

"When The Little Red Roses Get The Blues For You" and "Sing A Little Theme Song" are two marvellous duets, and double acts should not miss these. We received a wire from Tom Deere, the popular tenor appearing with "One Of The Best" revue, telling us that "Don't Tell Her What's Happened To Me" is an absolute riot for him.

That delightful musical and vocal act, the Troy Sisters and Helen, appearing at the Coliseum this week, give a very fine rendering of "A Cottage For Sale." They have in immediate rehearsal "Don't Tell Her What's Happened To Me." Pierce and Roslyn, the well-known American duo, have just introduced "Harmonica Harry" with enormous success. "So Beats My Heart For You" and "On A Little Street In Honolulu" are two new numbers. The first-named is a great semi-straight ballad, and the last-named is an ideal production number.

Artistes are requested to write for the firm's new numbers, enclosing professional card and also Postal Order for 2s.

Chappell and Co., Ltd.

Peter Dawson, the famous singer, who is making his first appearance in variety at the Palladium this week, is including in his act the big dramatic ballad, "If I Were King." Frank Leigh writes to say that he is featuring the cheerful hit, "Sweepin' The Clouds Away," "Sing You Sinners," and our new comedy number, "Tid-dle-id-dle-um-pum," in Randolph Sutton's "No Passengers" Company at the Coliseum, Kettering, this week.

Irene Verity is scoring a great success with "Sing You Sinners." Syd Seymour writes from the Hippodrome, Leeds, to say that he has had a terrific success with "Sing You Sinners"; this number is undoubtedly one of the best novelty hits of the year. Evelyn Gardener made a very big feature of "Sing You Sinners" at the Kit Cat last week. Gordon Whelan and Warren Burke are making a big feature of "Sing You Sinners" at the Roadhouse Club this week.

Winifred Morgan informs us that she is having an enormous success with "The World Is Waiting For The Sunrise." Johnnie Beveridge is scoring heavily with "The World Is Waiting For The Sunrise" at the Empire, Motherwell, this week. Jennie Bourne, the popular concert contralto, is making a big feature of "The World Is Waiting For The Sunrise" at all her engagements. The McConnell Sisters are including "I Love You So Much" in their repertoire with great success.

Jack Currie is including the great continental waltz "What Have I Done?" in his repertoire. We hear from Avil Merle that she is working "You Brought A New Kind Of Love To Me" with great success. Albert White is making a big feature of "If I Were King."

All artists are cordially invited to come in and hear our wonderful new batch of numbers at the new Chappell Popular Professional Department, Victoria House, 142, Charing Cross-road, W.C. If unable to call send 2s. for full selection.

Francis and Day.

Numerous requests are being received by the Francis and Day Professional Department for the striking fox-trot song, "If I Had a Girl Like You." That this number offers excellent material to artists is indicated by the fact that Layton and Johnstone produced it without delay, and report its wonderful receptions at the Palace, Blackpool, this week, where they are appearing.

It is seldom in these days of lightning programmes that two waltzes can be featured in the programme of a stage band, but taking advantage of the different atmospheres of "It Happened in Monterey" and "When its Springtime in the Rockies," Jack Hylton and his Boys are creating a sensation with both items at every performance. "Telling it to the Daisies" and "Absence makes the Heart Grow Fonder" are further "F. & D." hits in the repertoire of this versatile combination, who are delighting audiences at the Empire, Leeds, this week.

Making a welcome re-appearance at the Holborn Empire this week, Randolph Sutton is accorded his usual wonderful reception. "Cryin' for the Carolines" continues to be an outstanding hit in his present repertoire. Jose Collins immediately saw the great possibilities in "There's Danger in your Eyes Cherie" and "It Happened in Monterey," and has lost no time in putting these two Francis and Day hits into active rehearsal.

Another firm supporter of the Francis and Day catalogue is Adele Rowland, who is delighting audiences at the Hippodrome, Liverpool, this week. This charming artist's present programme includes striking arrangements of "It Happened in Monterey" and "Have a Little Faith in Me." Teddy Morris reports sensational success at every performance of the three "F. and D." stormers, "When it's Springtime in the Rockies," "I'm Following You," and "If I Had a Girl Like You." These numbers are exceptionally popular at the Palace, East Ham, this week, where Teddy and his Band appear in "There's No Argument" Revue. Now on tour with "Value For Money" Revue, Hal Ready and Pearl Taylor never fail to score heavily with their duet version of "If I Had a Girl Like You." This week the show plays the Hippodrome, Stockton.

"It Happened in Monterey" is an ideal item for Bennett and Williams, whose artistic comedy and instrumental speciality is a big attraction at the New Cross Empire this week. The Hind Sisters and Revel have just introduced "Telling it to the Daisies" with good results. Eileen Audrey and the Eight Dainty Maids are appearing to fine receptions at the Savoy Kinema, Huddersfield, this week, an effective number in their present repertoire being "Telling it to the Daisies."

Clara Monaghan (The Singing Mill Girl) appearing in W.D. Productions at the Crown Theatre, Eccles, is still scoring with "When its Springtime in the Rockies," and is introducing at an early date "Just a Tiny Four-Leaf Shamrock" and "Down the River of Golden Dreams." The excellent harmony work displayed by the Three Virginians is proving immensely popular at the Premier, East Ham, this week. They report that "Swinging in a Hammock," "Blondy" and "Cryin' for the Carolines" are ideal songs for their special style of vocalism.

"Should It" continues to be a big asset to the Silver Singers, who retire to prolonged applause at the Manchester Hippodrome this week. A large percentage of the effect lies in their exclusive arrangements of this number. Enrico Donatti, playing variety, gets a big hand for his rendering of "It Happened in Monterey."

The Dunoon Sisters, playing variety, have just included "We Must All Pull Together," and find it a real winner for them. They are shortly including "Telling it to the Daisies." Brame (The Musical Mariner) is scoring with "We Must All Pull Together," and has in active rehearsal "It Happened in Monterey" and "When it's Springtime in the Rockies."

Jimmy Slater, now with "No Passengers" Revue, is enthusiastic about his new "F. & D." comedy song, "Around the Corner." Appearing at the Locaro, Streatham, and Mitre Club, this week, The Greene Sisters are heard to good advantage in a melodious arrangement of "It Happened In Monterey," "When It's Springtime in the Rockies" is a popular favourite with Pierce and Rosslyn, who play the Hackney Empire this week.

"Blue is the Night" is a fine orchestral feature with the "Jazz Maniacs," at present appearing in "That's the Spirit" Revue at the King's, Dover. Les Lyndale, the popular Musical Director and accordionist of "Cheeky Face" Revue, writes from the Grand, Doncaster, to report wonderful result with "When it's Springtime in the Rockies."

Peter Derek, Ltd.

Many Peter Derek numbers have been signal successes during the summer season which has just terminated and great things are expected of their winter issues. "I Do Like a Tater . . ." that successful comedy song, has, we hear, been put over by Jack Sheppard's Entertainers at Brighton during the season, and proved very popular.

"The Little Children in the Stars," a bright and catchy fox-trot song, has had a successful run in the South of England and has been featured by "The Bohemians," East Grinstead, Howard Wickers, of Tunbridge Wells, and the "P.M.T.'s," at Frant, Sussex. The Klifton Kabaret Kids will also be doing this number in revue.

"Sicilian Nights," a charming waltz song, is being featured by the "Blackbirds" Band at Manchester.

A very charming light baritone Irish song, entitled "Lololu," has been recently published by this firm, and should prove very popular.

Issues for the winter season by Peter Derek, Ltd., include the waltz songs, "Summer Moonlight," "Dream Island," "For a Little While," "Only About You, Sweetheart," and "Sometimes Love Grows Fonder"; the comedy fox-trot songs, "Wouldn't it be Grand?" "Hol(e)y Socks," "She Keeps Me Guessing," and "Oh, Please"; and the soubrette numbers, "I'm a Good Little Girl at Night," "Billy Brown's Miss Blue Eyes," and "My Italian Boy."

Peter Derek, Ltd., have a remarkable catalogue of all types of numbers, and will be pleased to send a selection of the latest issues on receipt of professional card and type of songs required.

Keith Prowse.

Jack Payne, the popular director of the B.B.C. Dance Orchestra, has found yet another winner in "My Heart Belongs To The Girl Who Belong To Somebody Else," which he puts over the air with immediate success and many requests for a repetition. It has also found favour with some of the biggest stars in the vaudeville world, including Miss Jose Collins, a musical comedy star, introduced the number at the Wood Green Empire with outstanding success. Her rendition of the number being, as usual, unique in its originality of interpretation. Tom F. Moss, the Caruso of the halls, in "Vaudeville Voyage," is also featuring the number. Miss Jean Andrews, the silver-voiced soprano, makes a fine feature of this number in her act.

Claude Worth, the eminent baritone, intends featuring "My Heart Belongs" at all his engagements after terminating at the Rothesay Winter Gardens. Billy Elliott, the black-face star, has introduced the number with great success at the Alma Cinema, Luton, and has recorded it for the Regal Company. Among the bands who are featuring "My Heart Belongs" are Jack Hylton and his Boys, Jan Ralfini, Victor Duprez, and Sir Robert Peel, Bart., etc. Several enquiries have been received from the provinces for copies and band parts, and it now seems that this delightful waltz ballad has firmly established itself in popular favour.

"After Your Kiss" has been recorded by Jack Hylton and his Boys on H.M.V. and, as usual, played with that masterful skill always displayed by this clever combination. It has been voted by the bands who have played this number as one of the outstanding compositions of the season, and Nacio Herb Browne is to be congratulated on giving us such a magnificent follow-on to "The Wedding of the Painted Doll," etc.

De Groot, the famous violinist, gives a magnificent rendering of "Dark Red Roses," and he has in active rehearsal for early production "My Heart Belongs," J. H. Lovick, of the Four Lovick Jewels, introduces "Moonshine Is Better Than Sunshine" and "Stein Song." They are both greeted at every performance with well-merited applause. Frank O'Neil, now playing Belfast, informs us that the town is singing "I'll Always Be Dreaming Of Mary," and "My Angel Mother" is an enormous success with him. Cyril Webster, baritone, is featuring "The Journey's End," which he considers an excellent number.

THE AGENCY WORLD.

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CALLS FOR OCTOBER 6, 1930.

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Ole! Ole! España! Vera Pearce, Ethel Revnell, Julian Rose, Rupert Hazell, Norman Carrol, Manuel Vega, Audrey Knight.

STOLL PICTURE THEATRE. (London Opera House) "Talkies."

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SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
"A Military Pickle."

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Irish Smiles."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Randolph Sutton, Billy Bennett, Three Virginians, George Lacy, Betty Jumel, Jack & Hilda Grayson, Eddie Bowers, Four Brownie Boys.

EMPIRE THEATRE, CHATHAM.
"Talkies."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Carl Brisson, The Big Four, Frank, Albert & Billy, Cyril & May, Fred Brand, Cyril Shields, Leslie Strange.

BEDMINSTER HIPPODROME.
"Talkies."

STOLL PICTURE THEATRE (Newcastle-on-Tyne).
"Talkies."

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Rehearsal at 12 noon for—
George Robey, Barney Lando & Co., Billy O'Connor, Astor & Astoria, Ruby Sisters, Haig & Escoe, Gertrude Concannon, Three Pirates.

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C. B. Cochran's "1930 REVUE."

EAST HAM PALACE.
Rehearsal 12.
Clifford Hamilton, Ltd., present "JOURNEY'S END."

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Martin Sabine presents "THE LAST HOUR," comm. Oct. 4th, 1930.

METROPOLITAN THEATRE
Rehearsal 12
TOTO AND HIS ROAD SHOW.

WALTHAMSTOW PALACE.
Rehearsal 12.
Nellie Wallace, Miss Ida's Lady Gymnasts, Mdlle. Levanda, Collinson and Dean, Brian Lawrence, Hamilton Hamilton Conrad's Pigeons, Syd Royce & Partner.

BRIXTON EMPRESS.
Rehearsal 12.
Meteor Productions, Ltd., present "BEAUTY ON PARADE."

WATFORD PALACE.
Rehearsal 2.30.
H.C.R. Productions present "VARIETY ROAD SHOW."

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Howard Leslie presents "THIRD TIME LUCKY."

The above are communicated for information without prejudice.

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Put Back the Clocks.

Summer time comes to an end this week and on Sunday the clocks go back an hour. The shades of night will accordingly fall earlier on the dances, and 12 o'clock will be really midnight.

Cinema Musicians' Outlook.

While the dismissal of the orchestra from the Stoll Theatre, Kingsway, cannot but be regarded as a serious set-back for the cinema musician, prospects are decidedly improving in the provinces. The fifteen hundred odd unemployed kinema musicians in Lancs, displaced through the talkies, will learn with satisfaction that one of the largest circuits in the country, with super picture houses at Preston, Bolton, Manchester and other towns, is shortly to reintroduce full orchestras at their theatres. Other combines are likely to follow.

An orchestra is to be re-engaged too, for the Regent Theatre, Sheffield, starting the middle of October. The Regent is a P.C.T. hall, and until June of last year, when talking pictures were introduced, an orchestra gave a musical interlude at every performance. An orchestra was engaged for a week to play at the Regent at the end of August. It was in the nature of an experiment to test public feeling, and the success no doubt prompted the P.C.T. management in their decision to give Sheffield people what they undoubtedly like—musical interludes and stage turns.

The Southport Palladium, which opens next month, will have an orchestra of between sixteen and twenty. The programmes will consist of "talkies," musical interludes, variety and miniature revues.

Lack of Ensemble Practice.

With a view to assisting musicians of the Leeds district thrown out of work through the advent of the talkies, Miss Phyllis Mary Hollins, of Harrogate, who has just concluded an engagement as conductor of the summer orchestral concerts at Ilkley, has decided to form an orchestra from their ranks. Rehearsals have already been held.

"Not only are these musicians losing their ensemble practice," said Miss Hollins, "but they are losing hope. I feel—in fact, I am quite sure—that slowly, but surely, orchestras are coming into their own again, and the time will come when orchestras will be wanted once more in cinemas, even if not to fill quite the

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same purpose as in the past. But where will the players be found if the musicians are a few years without practice I have come across quite a number of cases where the musicians have said they have not the heart to practise when there seems no prospect of a livelihood out of it. And I can well believe them.

"From the large number of applicants I have had to choose the best, and the result is that between twenty and thirty turned up for the first rehearsal. Everybody was enthusiastic, especially at the idea of being able to play together again, and I am hopeful that we shall be able to give one or two concerts in Leeds this winter for the benefit of the players. If we can get firmly established it may mean that by next summer, or even before, the orchestra would be able to accept engagements in Leeds or elsewhere. My only object is to help out-of-work professional musicians, who cannot very well help themselves."

Proposed Portsmouth Municipal Band.

Local authorities have regarded with favour the Portsmouth Trades Council's proposal for support for unemployed musicians. At last week's meeting of the Corporation a letter was read from the secretary of the Port of Portsmouth Chamber of Commerce stating that at a general meeting of the Chamber a resolution was passed asking the Council to consider the advisability of forming a municipal band of the musicians whose engagements have been terminated, chiefly through mechanical instruments taking the place of musicians in many places of entertainment. The letter was referred to the South Parade Pier and Southsea Beach and Publicity Committees, so that there seems every possibility that some effort may be made to carry out the proposal.

Merseyside Musicians' Wages.

Musicians engaged all over Lancashire are threatened with reductions of pay. The working agreement between the Musicians' Union and the Provincial Entertainment Proprietors' and Managers' Association having terminated, the latter body has given notice to members of their orchestras of wage reductions ranging from 12s. to 15s., the contention being that the pay of musicians had not fallen commensurately with that of others. Some seventy Merseyside men may be affected. The reply of the musicians is to ask for an increase of wages.

Silent v. Talkie Test for West End.

Mr. Louis Levy is to be credited with the proposal that the cinema trade should choose two of its best pictures—silent and a talkie—and show them in a programme at the Albert Hall, or at one of the big West End cinemas, and the public should be asked to vote on which picture they prefer. For the silent picture, a re-issue might be used, such as "Beau Geste" or "Ben Hur," or a modern super silent of the calibre of "White Hell of Pitz Palu." Mr. Levy stipulates that the musical director should have one week in which to prepare a score for the silent film.

Royal Opera House Dances.

There will be two "opening nights" for the Royal Opera House dances this season, to-night (Wednesday) and to-morrow (Thursday). The music by Herman Darewski and Alan Green's bands is bound to be amply pleasing to the most exacting dancegoer. Dancing will be nightly at 8-12 and on Wednesday and Saturday afternoons. Special events during October are the Motor Ball on Monday, October 20, 9.30 to 3.30, and the "Hallow-e'en Revel" on Thursday, October 30, in aid of the Greater London Fund for the Blind. The Sunday Club holds its re-union meeting on Sunday, October 5th. The management have a succession of special attractions which will, it is believed, enable last season's success to be eclipsed.

Chelsea Dance Band Contest.

A galaxy of stars is promised at the fifth annual Chelsea Open Dance Band Contest, at Chelsea Town Hall, next Wednesday, which lasts from 8 p.m. till 1. Len Fillis, Arthur Young and Ben Davis will give a show, and Mick Masters and Harry Loveday will be heard on the xylophone and piano. The judges at the contest will be Len Fillis, Arthur Young, Ben Davis, Eric Little and P. M. Brooks. The organiser is F. Garganico, of 58a, Brompton-road, S.W.3.

Anglo-American Dance Club.

The British-American Dance Club (for members of the English-speaking Union) opens its 11th season at the Suffolk Galleries on Friday, October 17th. The American Ambassador and Mrs. Dawes will receive the guests.

Radio Boys' Quarter Century.

Alec Alexander's Radio Boys are in a few weeks opening at a new cabaret in the West End and meantime are busy pleasing dancers at the Star Club, which makes the twenty-fifth club at which the Radio Boys have been under contract. Alec Alexander is by way of becoming a veteran of British films, as he has played leads and small parts in 94 British successes since 1917. He also has run his own cinemas since the early age of fifteen, and spent many years on the legitimate stage in repertory.

The Radio Boys now comprise George Beharrell (saxes and violin); Billy Button (banjos and guitars), and George Harrison (piano, arranger), with Alec at the drums "with show and pep." Alexander the Great, as he is facetiously termed, also controls "The Embassy Boys" and "The Melody Boys," who play at the leading functions under his direction.

EDGAR WHITE

Sherry's, Brighton.

Alan Green's Band, which opens this evening at Covent Garden, is replaced at Sherry's, Brighton, by the Metronomes. Doug. Swallow's Blue River Band, whose contract should have expired on Friday, has been re-engaged for an indefinite period. Doug. is busy working up a cabaret with two members of his band, Stan Hodson, his first sax, and Harry Daybles, his first trumpet, in a burlesque Apache dance, while Chadwick and Pearson will entertain with their "harmony and rhythm singing."

A Vibraphone "Talkie" Short.

Rudy Starita, that great master of the vibraphone, is an ardent admirer of the "Wright" house. He has made a "talkie" short, which is generally released this week, of that

tuneful waltz, "Romance," using six hammers. He also broadcast through National Regional stations last Wednesday, two of this year's biggest hits, "Exactly like you" and Horatio Nicholls' "Gipsy Melody."

B.B.C.'s New Musical Season.

Wireless listeners who appreciate good music are assured of a great deal of enjoyment in the coming musical season from the B.B.C.'s Symphony Concerts. There are to be twenty-three of them, on Wednesday nights between October 22 and May 6, and they will be broadcast from Queen's Hall, London. The newly-organised B.B.C. Symphony Orchestra will consist of 114 players, and it will be conducted by Sir Henry Wood, Mr. Adrian Boult, Sir Landon Ronald and Mr. Albert Coates, British conductors, and distinguished visitors in the persons of Messrs. Ernest Ansermet, Oskar Fried and Herman Scherchер.

Many eminent solo artists, vocal and instrumental, will be heard during the season, and the Philharmonic Choir and the B.B.C. National Chorus will also take part. All this indicates a wealth of finely-performed music and, as far as the orchestra is concerned, the quality of the performance is expected to be much advantaged by the fact that provision has been made for unlimited rehearsals.

Children's Orchestral Concerts.

Mr. Robert Mayer, who originated and still directs the Children's Orchestral concerts now given in several parts of London with great success, has announced his eighth annual season at the Central Hall, Westminster. This will begin on October 18, and seven concerts, conducted by Dr. Malcolm Sargent, will be given. The orchestra will be assisted by several famous visiting artists. Mr. Meyer's orchestra will also give concerts at intervals at the People's Palace (East End), Tottenham, Wembley, Wimbledon and Battersea, so that this great scheme, which draws audiences numbering, in the aggregate, thousands of children, promises for these young music-lovers much enjoyment and invaluable musical instruction.

Bath's Winter Musical Attractions.

Mr. John Hatton, the Bath Spa Director, has booked a splendid list of artists to appear at the Pump Room during the musical season, which opens to-morrow (Thursday) afternoon, when Mr. Edward Dunn and his orchestra return from Blackpool, to fulfil a thirty-four weeks' engagement. Amongst the vocalists engaged are Frank Webster, Pauline Maunder, Chief Oskenonton, Hubert Eisdell, Dorothy D'Orsay, Robert Easton, Hilda Blake, Howard Fry and Dorothy Tillett. The instrumentalists include Lionel Tertis, Niedzielski, Beatrice Harrison, Betty Humby, W. H. Squire, Solomon, Mark Hambourg and Marie Hall.

Amongst the entertainers are the June Dancers, Bransby Williams, the Italian Marionettes, "The Good Companions" and Ronald Gourlay. Other attractions booked are the Gresham Singers, Jean Stirling Mackinlay, the Bath Citizen House Players and Miss Mary Wood's Ladies' Choir.

A felicitous innovation is the arrangement whereby the Weston-super-Mare and Torquay orchestras will visit Bath and combine with the local corps of musicians in special concerts.

Pump Room Orchestral Changes.

Three new faces will be seen in the personnel of the Bath Pump Room Orchestra during the winter season, Mr. Laurence Lackland (violinist), Mr. James Kershaw (violinist) and Mr. Harold Dixon (oboe). The strength of the orchestra has been increased by the addition of Mr. Charles Waller (horn player)

Leeds Musical Prodigy for London.

The position of organist at the Capitol Theatre, Winchmore-hill, has been taken up by Mr. Norman Walker, a nineteen-year-old musical prodigy of Leeds. The career of Mr. Walker is one indicating amazing talent and perseverance. As a boy of 10 he was awarded the Viscount Lascelles Pianoforte Scholarship at the Leeds College of Music, and two years later he took first prizes in both pianoforte and violin classes at the

[Photo: Grimshaw, Leeds.

Leeds Musical Festival. He studied at the Leeds College of Music, and in 1924 added to his long list of successes the violin scholarship given in memory of Sir Arthur Pearson.

Mr. Walker, who succeeded in obtaining the post in the face of keen competition from London cinema organists, has for some months deputised for Mr. H. Douglas Brown at the Scala Theatre, Leeds, and previously was assistant organist and musical director of the New Cinema, Ilkley.

Scarborough Band Contest.

Thirteen bands from West Riding districts entered for the second annual brass band contest organised by the Gala Land at Scarborough. The first prize was a challenge cup offered by the "British Bandsman," with £20 presented by Gala Land, who also provided a further £20 to be divided among three other prize-winners. The cup was won by the Blackhall Colliery Band, West Hartlepool, with Brancepeth Colliery, of Willington, second, Carlton Temperance Band, third, and Ackworth Colliery Silver Band, Huddersfield, fourth.

Hull Fair Dance.

A carnival dance, organised by showmen, will be held at the Palais de Danse, Anlaby-road, Hull, on October 9. The music will be provided by Louis Goulden and his Golden Serenaders. Prizes for spot dancing and other competitions will be given and there will be £30 in prizes, £5 in cash for the best dressed young lady.

A Correction.

Joe Bitton informs me that Ivor Morton, who figures in his new combination at Pop's Club, is not second pianist but solo pianist.

New Stockport Cinema.

Provision for an orchestra and stage performances are to be made in the new Plaza Cinema, which is to be built at a cost of £75,000 in Mersey-square, Stockport. The house will hold about 1,800 people. The board of directors will include Mr. S. S. Hammersley, M.P., Councillor Fred Read and Mr. W. Stephenson, President of the Cinematograph Exhibitors' Association.

League of Opera Unrest.

A protest against the inactivity of the central executive of the Imperial League of Opera, which Sir Thomas Beecham founded three years ago, has been made by Mr. H. Cox, chairman of the Birmingham branch of the League.

"We have become so disgusted with the lackadaisical methods of the head office that we have even given up trying to get any information," declares Mr. Cox. "In fact, the Birmingham branch has had no communication with the head office since June last. We are astonished that no accounts have ever been produced.

"In Birmingham alone we have collected more than 3,000 subscriptions, in many cases the subscribers paying their full amounts at once, instead of by instalments. Sir Thomas Beecham promised us a season in Birmingham this October. That has fallen through. We are completely in the dark."

A season of opera was also announced for London this summer, but no statement why it had been abandoned was made. Negotiations for a working agreement, or amalgamation, with the Covent Garden interests have also broken down

Central Office View.

Interviewed by a press representative, the senior official at the London headquarters of the league said, "There seems no reason to me why the Imperial League of Opera should publish any statement of its financial position. It is not a matter of public concern. Sir Thomas insisted that we should have at least 60,000 subscribers before we begin production of any operas. We have now just a little more than 43,000 subscribers. That is a very small proportion of the public. I can give no information as to when the league is likely to start work, nor what will happen if the 60,000 subscribers are not obtained."

Chas. E. Foote Acquisition.

Chas. E. Foote, Ltd., have just taken over the entire stock of Messrs. Elwood, Ltd., late of Shaftesbury-avenue. The stock comprises all of Elwood's productions, including vibraphones, xylophones, harpaphones, vibra-glocks, drums, and all accessories. It is Messrs. Foote's intention to clear this stock at greatly reduced prices, and it is obvious that there will be some rare bargains available. Percussionists will thus be enabled to overhaul their kit for the coming season with the minimum of expenditure.

Mr. A. Busby, who was well known to many drummers and was in the employ of Messrs. Elwood, Ltd., has now joined the staff, and will be pleased to meet all old friends at the Hornsey-road showrooms. The firm, by the way, have just produced a very fine vibraphone "Super Ref." This is fitted with all latest improvements and possesses a very fine tone. There are two models, 2½ oct. and 3 oct., and the price is very competitive.

A Sunshine Baby.

A felicitous bit of news is that Rudy Sunshine has been presented with a son. Another ray of sunshine.

Hastings Municipal Orchestra.

The Hastings and St. Leonards Municipal Orchestra, under Julius Harrison, will open their season in the White Rock Pavilion on October 29th.

CRYSTAL PALACE BAND FESTIVAL.

TWENTY-FIFTH ANNUAL CONCERT.

The big event in the band world last week-end was, of course, the great National Band Festival at the Crystal Palace. This was the thirtieth anniversary and the twenty-fifth annual band contest. To celebrate the latter a commemoration luncheon was given at the Holborn Restaurant last week, with Mr. J. Henry Iles in the chair.

Mr. Iles said that he was very happy and very proud that day to have an opportunity of welcoming old friends and younger friends to mark something to which they attached a considerable amount of importance. There had been thirty years' work, although that was actually the twenty-fifth anniversary of an event that had stirred all England in a musical sense, and they thought that it was worthy of a little celebration. He paid a great tribute to the Press of this country. He said that he had just told his worthy friend, Mr. H. Saxe Wyndham, who sat on his right, that he hoped they would have another meeting twenty-five years hence. He felt good for another twenty-five years, anyhow! He hoped to feel as young then as he did now.

Sir Arthur Sullivan.

The beginning of those contests was due mainly to the large-heartedness of a great musician who, though dead, would always live with English people. He referred to Sir Arthur Sullivan. It was largely owing to the wonderful interest which he took in working men musicians that it was decided to help them to give something different, something more worthy, and in every sense more musical than they had been used to. He would never forget Sir Arthur saying to him thirty years ago, with tears streaming down his face, after listening to them playing "Onward Christian Soldiers," "What can we do for these wonderful working-men musicians?" The effect was tremendous. He turned then to the famous master and said: "Don't worry, Sir Arthur, I have got it all worked out—we will give them something at the Crystal Palace, that shall be national in its outlook, and something in which every little band will be able to work its way up, step by step!" So the festival was framed in order that smaller bands could take part in the more elementary competitions and come to the Palace and play over a piece worthy of them before a judge, able to give a right and honourable decision. Afterwards they could listen to another section higher up in the Championship. The inspiration and effect on these working men coming thus to the Crystal Palace was remarkable. It improved them, built up their organisation and love of music, and there was a remarkable climax to-day.

Over 200 Bands at the Palace.

It would have been wonderful to have had fifty bands at the Palace this year instead of the 150 or 200 they were used to, owing to the terrible trade conditions. Was it not really marvellous therefore that over 200 bands were competing, and more anxious to come, regardless of expense? The National Festival at the Crystal Palace had achieved results far in excess of anything they had hoped for, and the Press had done their part to secure that. The cry of England not being a musical nation was sheer affectation. "Shame on the people who shout that!" said Mr. Iles. He maintained that there was an enormous array of musical talent in our own country. Beyond question and dispute music had the greatest power for good over any other kind of cult in the country. His Gracious Majesty the King realised the marvellous power for good of the brass bands when he extended his patronage to their movement. They were doing something to raise the standard of patriotism and doing something for the good of the people themselves, and that was indispensable to our country. Yes, the bands were a wonderful national asset. It cost them perhaps about £100 to attend the Crystal Palace Festival and they started collecting as soon as one festival was over, perhaps 6d. or 1/- a week for the next one. It was up to every one to foster and encourage them.

Values of Trophies.

The winners at the Crystal Palace probably received about £5,000 in all in engagements, and so forth, and, of course, any amount of publicity. That amount thirty years ago he would have thought mad. "Brass" years ago meant nothing—certainly not the music—the silver tones and beautifully modulated sounds indicated by the word "brass" to-day. It was a specially notable tribute to British band music that Sir Edward Elgar should compose the twenty-fifth celebratary Championship test piece. He had produced "The Severn Suite," which had been greeted by all who had heard it as a composition that would be heard all over the world after the Crystal Palace contests. He thanked them for being present that day and for joining him in such enthusiasm for so fine a cause.

Mr. H. Saxe Wyneham.

The Secretary of the Guildhall School of Music said it was a great privilege to be there and to know Mr. Iles. He was a very important and essential factor in British music to-day. The National Band Festival was an impetus and force that inspired musicians everywhere, and no man had contributed more pure joy to his countrymen than Mr. Iles in getting these thousands of bandsmen together, and they all wished him health, long life, happiness and prosperity.

Mr. J. A. Forsyth seconded the toast and, in reply, Mr. J. H. Iles said that the National Festival was entirely a labour of love for British bands and bandsmen.

STIRRING SCENES AT THE PALACE ON SATURDAY.

There were amazing scenes at the Crystal Palace all day Saturday. Mr. George Bernard Shaw, to whom Sir Edward Elgar dedicated the test piece, "The Severn Suite," was present early, with about 5,000 bandsmen and numerous other interested folk. Unfortunately, Sir Edward Elgar was indisposed and unable to be present. Mr. Shaw said that he considered Sir Edward "the greatest master of instruments in the world."

The final list of entries was full of interest. Some of the strongest sections again came from areas where trade depression is worst—a wonderful example of the enthusiasm for the contests and an appreciation of the value of a London victory. The winning bands in the contests are assured automatically of big bookings at higher fees than they could command before. London made the biggest bid ever by sending nineteen bands to the Palace to compete against the best and most experienced bands of the provinces. The Crystal Palace Band, which won the Grand Shield last year, again tried for the Championship on Saturday.

In all 189 bands competed in the seven sections—4,750 bandsmen—which is a record. Each was accompanied by a large contingent of supporters. As they came from all parts of Great Britain, every "language" of that wide area was heard throughout Saturday in the great "glasshouse" at Sydenham. Wales sent eleven bands, despite its long period of trade depression, and two travelled all the way from Scotland. Yorks headed the list of the counties with thirty-four bands, including several previous winners and one former champion, and Lancs had eleven bands, including two previous champions. In all, thirty-three English counties were represented.

Last year's winner of the Championship Contest was Carlisle St. Stephen's. The adjudicators on Saturday were Mr. Henry Geehl, Mr. T. J. Rees and Mr. George Nicholls. The test piece was "The Severn Suite." Op 87 (Sir Edward Elgar).

Late in the evening came the fateful announcement—Foden's had won the Championship, with Black Dyke Mills second, Irwell Springs third, Crystal Palace fourth, Harton Colliery fifth, and Scottish C.W.S. sixth.

The winners of the other competitions were as follow:—

Grand Shield.—1, Horden Colliery; 2, Heworth Colliery; 3, Crookhall Colliery; 4, Dunlop Works; 5, Colne Borough.

Junior Cup ("A").—1, Ripley United; 2, Rusden Town; 3, Alexandria L.M.S.; 4, G.C. and Met.; 5, Manvers Main. "B."—1, Rugby Town; 2, Yewsley and West Drayton; 3, Rowntree's Cocoa Works; 4, Northfleet; 5, Earls Barton Old.

Junior Shield ("A").—1, Shirebrook; 2, Coxlodge Institute; 3, Denby Dale; 4, Solram Comrades; 5, Lycett Mission. "B."—1, Llansant Temperance; 2, Black Dyke Mills' Juniors; 3, Wellingborough L.M.S.; 4, Grangewood; 5, Sheringham. "C."—1, West Hill Excelsior; 2, Burslem Imperial; 3, Afor Valley; 4, Stourton Memorial; 5, Brynmawr.

The Massed Bands.

Following the contest the Carlisle St. Stephen's (Cumberland), Wingates Temperance (Lancashire), Foden's (Cheshire), Creswell Colliery (Derbyshire), Harton Colliery (Durham) and Crystal Palace (London), with Mr. J. Henry Iles as conductor, joined in a brilliant programme of selections, each of which roused the vast audience to enthusiasm.

Music publishers and musical instrument makers and the trade generally were very busy throughout the day. Mr. Lawrence Wright, whose Company had a big stand, showed us his copy of "The Severn Suite," which had been specially autographed for him by the great G.B.S.

Messrs. B. Feldman and Co.'s stand was besieged all day, and there were numerous enquirers at Messrs. Campbell, Connelly and Co.'s stall. The Keith Prowse stand nobly advertised their band instruments and Band Club, and others exhibiting were Boosey and Hawkes, Ltd., who had a really good show.

A popular rendezvous for every one was the National Brass Band Club, and we were told here how much good "The Era" had done for the Club since its inauguration. Here Mr. J. H. Kichenside (the Hon. Secretary) and Mr. W. W. Grant (Chairman of Executive) were kept very busy.

CLUB AND CABARET.

By VIATOR.

Locarno.

Mr. H. S. Kingdom was justifiably elated when I first met him on Club Night last week. First and foremost, he told me that his charming daughter, Miss Agatha Elizabeth Kingdom, had just been granted her M.A. by the University of South Africa, and, secondly, oh! much more mundane, the new system of luxury coaches from various parts was proving a real big success. Miss Lorna Jermaine was the cabaret attraction all last week, and on Tuesday her act was supplemented by two others. Miss Jermaine's act I have described often in these columns. I particularly liked her new costume—it was most alluring, and her first Eastern dance, with those wonderful hand movements and general acrobatic work, right down to the final swings and turns, aroused the audience to rare enthusiasm. Her jazz number, which followed, with some smart footwork and clever eccentric movements, also gained her loud applause. The Austin Sisters opened the cabaret show. These two girls, in pretty pink frocks, did some amazing acrobatic, almost contortionist, feats in graceful style. One of them is wound round the other's body, and swung round like that, and there are some new movements put over by these two clever girls, until the finale, which is a real thrill. Jan Caryll and Ivy Collette were the other turn, and they, too, scored heavily. Mr. Kingdom writes me that this week's attractions at Locarno cabaret are Finks are Ayres, the International Skating Stars, and Greene Sisters. Rehearsals here are at 11 o'clock on Monday mornings. This is anniversary week, and there are many attractions, including a fancy dress advertising carnival to-night, carnivals to-morrow and Friday night, with veterans' waltz competition on the latter. There is to be a demonstration of the new mid-step dance by Miss Josephine Bradley and Mr. Wellesley Smith on Saturday, and bantam and mid-step competitions on Sunday.

The Ambassadors.

This club re-opened last week, with Eddie Grois-Bart and his Ambassador Club Band, well known to all wireless fans and gramophone people, as the orchestra. The cabaret bookings are in the hands of French's Agency, and the opening attractions were Miss Vera Amazar (the Russo-American prima donna), who made her first appearance in England here, and who is booked for three weeks, also the Creighton Boys, and that charming dancer, Miss Beryl Evetts, who are booked for two weeks.

The Road House.

Mr. Harry Adams still provides excellent cabaret programmes at the new Leicester-square Club, and last week saw Norman Court in a strong programme. The popular comedian presented an act that appealed very much to the audience, and he had his usual big reception. A really tip-top specialité act is that of Miss Belle Avalon, whose skating and dancing is both clever and original. The vocal eccentricities of Danny Grey and Geraldo proved another excellent cabaret turn.

The Cosmo.

I was at Locarno the evening that Vanda hurt her ankle, so it was a real pleasure to see this charming dancer and her brilliant partner, Vladimir, at the Cosmo again last week, and their exquisite terpsichorean work gained them a really magnificent reception. Allan Kitson and Jack Mayer's song and piano act was well up to Cosmo high standards, and they went extraordinarily well. This week, the Greene Sisters are working here as well as Locarno, and Giovanni is also appearing at the well-known Wardour-street Club.

Krevlov and Karina.

Mr. Tony Fulton, who is manager for Krelov and Karina, with Eve Fulton, the sensational adagio dancers, writes me to explain the sudden disappearance from the public view of "Krelov and Karina Company" after their very successful two weeks at Ciro's Club in the latter part of June. The act was immediately booked to star in the cabaret revue at the celebrated Banban's Trichter in Hamburg in company with Miss Eve Fulton, who was at Ciro's with them. Unfortunately Krelov contracted blood poisoning, and was removed to hospital shortly before the termination of the contract at Trichter.

Patricia Rossborough & Ann Bradley.

Those charming entertainers, Patricia Rossborough and Ann Bradley, who are popular favourites on the wireless—made their début with a new act at the Metropolitan on Monday evening, which proved an artistic success. The patrons keenly enjoyed the delightful numbers at the piano.

"TOTO AND HIS ROAD SHOW."

AT CHELSEA PALACE.

After a highly successful run of the "legitimate" and musical plays, this popular and cosy theatre reverted to vaudeville on Monday evening, when a packed house gave a wonderful welcome to Toto and, to quote the programme, "a large circle of talented friends."

Mr. Bert Montague is presenting this unique production, which comprises a first-class music-hall programme, of infinite variety. Towering above all is Toto! It is almost impossible to imagine any one quite like him. He runs through a gamut of surprises, from dancing after the fashion of Pavlova or, say, Little Tich, to travelling, complete with t unk and dog in a car that would make a Baby Austin look like a baby elephant. He, indeed, bubbles over with rollicking humour and in a word is inimitable. Truly it may be said that this "one minute show" in its 120 minutes' progress, was one continuous roar of laughter with Toto as leader of the fun-raising.

Gus Chevalier is a smart and clever comedian, and his diverting work, especially his cross back-talk with a pretty lassie at the seaside, which the house highly enjoyed. Miss Felice Napier proved a charming soprano, and sang delightfully "Keep Sunshine in Your Heart" and "When it's Springtime," and some other tuneful numbers.

The Four Brightonians are, as their name suggests, both bright and tony. Then there are those very attractive Dancing Girls of Jessie Ruddock's, whose brilliant team work won enthusiastic and deserved applause. Florence la France lent valued support, as also Jim Plant, Simon Benedix and Ernest D'Amanti.

"Robot (?)" is a wonderful imitation; he was almost life-like and splendidly manipulated. The whole production reflects great credit on the "Beloved Clown Toto" and also Mr. Bert Montague, the popular business manager of Chelsea Palace. Mr. Jack Persich, ever on the alert to please his patrons, assured us that business is capital, whether comedy, farce, drama, or musical play.

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